

**P R O C E E D I N G S**

**O F   T H E**

**13th ANNUAL**

**CONFERENCE-CONVENTION**

**O F**

**THE CANTORS ASSEMBLY**

**OF AMERICA**

***dedicated to***

***"The Evolving Image of the Hazzan  
in the American Synagogue"***

**MONDAY THROUGH THURSDAY, APRIL 25TH-28TH, 1960**

**AT GROSSINGER'S, LIBERTY, NEW YORK**

## THE CANTORS ASSEMBLY OF AMERICA

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OPENING SESSION  
Monday Evening, April 25, 1960

KEYNOTE ADDRESS  
*Hazzan Saul Meisels*  
*Chairman, Convention Committee*

The general objective of any convention is to gather together people who are interested in the same activities, and give them an opportunity to know each other better, so that they can discuss on common ground the various problems and challenges which face their profession; study and re-evaluate their needs, formulate and absorb fresh techniques, stimulate and encourage the growth of different ideas, and arrive at new decisions and conclusions which they can carry back with them as they return to their respective cities.

Besides these objectives, the cantorate has in addition specific problems and qualifications which are native to its own calling. Many of the factors which helped raise us to our high station in Jewish life no longer hold true for the Jew of today. Hazzanim therefore, face a very difficult future unless they restudy and reappraise their entire present position.

In the past, the major role of the hazzan was that of *sheliach tzibur*. But that was when the main emphasis in the synagogue was on prayer. Today the situation is changed. The demands of contemporary living place a different set of values on our qualifications. The synagogue has undergone a transformation in relation to the needs of the American Jew, and prayer plays only an insignificant part. Facility in improvisation and recitative, formerly the trademark of the hazzan for many generations, today plays only a minor role. The "star hazzan" in American synagogue life is waning, if he exists at all. No longer is the prestige of the cantor dependent solely on the amount of vocal pyrotechnics which he can bring to his rendition of the sacred texts. No longer is ours a profession where brilliant vocal techniques are the only consideration. Today there must also be a background of wide musical education and refinement of taste. In addition, the hazzan must be able to share responsibility with a diversity of people — his rabbi, the congregational leaders, the educational director, groups of teachers, and with a lay executive director. Also, he must be adept in the teaching and handling of children as well as adults, untutored singers as well as trained musicians. He must ever be ready to serve — not only his own congregation but the entire community. He must be aware of the needs of his fellow Jews by tending to the sick and bereaved, as well as on occasions of joy. He must be equally adept at preparing concert programs as well as his religious services. Not an easy task, all these manifold duties, and certainly a far cry from the responsibilities faced by the hazzan of old.

One of the specific problems of the hazzan is that he rarely has the opportunity of hearing and observing his colleagues during the normal routine of service in the pulpit. The only time he can listen to other colleagues is when they are performing concert versions of sacred music — certainly not a true picture of devotional prayer music and often-times a distortion of it. Consequently, the hazzan is forced to

formulate his own hazzanic style, or to imitate recorded versions of our prayers.

Another problem which has existed for generations is the tendency among cantors to guard unpublished manuscripts jealously, as their private property. As a result, many fine settings of synagogue prayers which deserve wide circulation and repeated hearings, fail to take their place among our great musical treasures and have faded away into oblivion, lost to future generations.

Still another challenge which we face today, and one which is a source of much concern to us, is that so very often the oantor must serve as both critic and judge of a musical work. Unfortunately, we cannot boast of possessing an Olin Downes, or a Virgil Thompson, or an Ernest Newm a n - great music critics recognized and accepted by all. Consequently, when a new musical composition comes to our attention, we must form our own opinion and judgment as to its merits, and often its fate depends on our personal taste.

These are but a few of the problems which beset us. I realize that it is not possible, in a conference which lasts barely three short days, only once a year, to arrive at satisfactory solutions to everything. Our conventions in the past have already posed numerous questions and studied many of the facets of our history and our accomplishments, and much progress has been made by the Cantors Assembly towards the delineation of the position of the American hazzan. This conference has been planned with the view of bringing some of our present day problems to the fore, and seeking enlightenment in the solution of them. I feel that today, more than ever, our convention must be the time for self-searching study, critical analysis of synagogue music, and careful appraisal of religious awareness as it touches us in the synagogue. All of us must realize that through our participation in these areas of study, of *discussion*, of appraisal, and of decision, we can exert a great influence on the future of hazzanut. With this end in mind, we have planned sessions that concern us vitally as Americans hazzanim, both now and for the future, and we have invited those speakers and participants who will help us to crystallize our thinking.

You will notice that we have set greater stress on the presentation of the religious services during this convention. We have invited a rabbi to present a few moments each morning devoted to *Dvar Torah*, and we shall sing at these services music new and old which can be used either for congregational singing or for junior choir. At each service, complimentary copies of the music sung will be distributed to those attending. The time for these services has been advanced, so that they are a little later than in the past, and we hope this will make it more convenient for every man to be present. We strongly urge all men and women, likewise, to attend the Maariv services in the evening. The dinner hour will not begin until the Maariv service has been completed, and we shall then proceed as a group into the dining room. At these services, too, copies of the music will be presented to those attending.

The tradition of Hava Nashir, singing at the dinner table, has been formalized by assigning each evening to a particular type of music. One evening will be devoted to Israeli song, one evening will feature songs from our new publi-

cation, Zamru Lo **Vol.II**, and still another evening will be devoted to nigunim and Yiddish folksong.

Our daily sessions will be devoted to self-analysis and self-appraisal, and will deal with the kind of personality we will have to present in the synagogue and in the community, our relationships with those on the staff of the **synagogue**, and the type of education we need in order to function to our fullest capacity in the American cantorate.

One of our major sessions has been set aside for the study of modern compositions for the synagogue, and will be presented by one of our own scholarly colleagues.

This **year** we have planned three concerts in order to present as wide an area of Jewish music as possible. The first concert, on Monday evening, will be an informal one, and will include folksong, as well as instrumental and sacred music.

The second concert, on Tuesday evening, will be devoted largely to synagogue music of the nineteenth century. Much of the music to be performed that evening ranks among the classics of the synagogue. Great recitatives will be chanted by our colleagues, and choral versions will be sung by a chorus of hazzanim from the New York Metropolitan **Region**.

The final concert will be held on Wednesday evening and will be devoted to the contemporary American scene. It will consist of music composed during the past 25 or 30 years, and some as recent as the past few months. The material for this concert was chosen expressly for its suitability and usefulness in the synagogue service, and many of these compositions can be sung by a small choir. Very often we are asked — why do we have to have new music? Perhaps it is because we are otherwise likely to fall into the same set pattern week after week. We cannot afford to remain stagnant in our musical taste. Do we wear the same clothes every day? Do we repeat a steady diet of the same food daily? We cannot remain complacent. We must encourage the creation and performance of new music in the synagogue, and we must listen to it with an open mind. Only in this way can we raise our sacred musical language to even higher standards, and add to the rich storehouse of synagogue music the fresh expressions of our own time.

The Program Committee has gone to considerable pains to prepare copies of much of the music which will be performed, with a view to free distribution among those attending. It is our earnest hope that everyone of us who is present this year, and I address myself to the wives of our colleagues as well, will attend all sessions promptly, and take full advantage of the opportunity for study, and enrichment, and learning. We have much to learn from one another. Only last month, in the Juilliard School of Music, Rosina Lhevinne, that grand old lady of the piano, in celebrating her eightieth birthday, said, "I hope I will never be too old to learn. There is no one way to play anything, and I can learn even from my pupils."

The picture of the American hazzan is undergoing a transformation, just as the scene around the hazzan is experiencing drastic changes — more quickly, perhaps, than some of us may perceive. The hazzan of today is much different from the hazzan of 1900. During these sixty years, the world has seen the greatest catastrophe in Jewish his-

tory. when hundreds of European communities were wiped out, communities which had nurtured the growth and development of hazzanut, and with them perished untold numbers of hazzanim. crushed in the holocaust of Hitler depravity.

One of the answers of the American Jewish community to this devastating loss in our synagogue life was the creation, a few years ago, of the Cantors Institute of America, founded to train young Americans to take their place in the synagogue as the musical interpreters of the sacred text, and to give impetus to American composers to create new music and restudy the old manuscripts, in order to restore them for modern use in the synagogue.

This is the challenge which faces us today — to evolve the American hazzan of the future, to learn how to integrate ourselves more thoroughly into synagogue life, how to become more indispensable to it, and how to play more significant a role in its development. This is the task we have set ourselves at this convention. It is our fervent hope that the discussions and deliberations of these next few days will help to illumine and clarify our thinking, so that we may know how to prepare ourselves for the future scene. Ours must be the song of inspiration, of hope, and of promise, for all of us here and for our brothers in Israel. Only in this way can we enhance our position and bring still further honor to the sacred calling which has been passed on to us by countless generations of hazzanim.

## GREETINGS

*Hazzan Harry Weinberg*

*Chairman, Convention Management Committee*

It is my pleasure to welcome you to our 13th Annual Convention. Your Convention Management Committee has endeavored to provide an organized and well-managed Convention. Half of our job has already been done in terms of the physical arrangements made for you personally and for our group as a whole. The other half of our job now depends more on you than it does on us. By this I mean, that if we are to accomplish our Convention business, we must have your cooperation in meeting the various time schedules set up for all the functions. You are aware, of how compact our time arrangements are, with respect to the various sessions planned. If you are late and delay us, much that should be done will fall by the wayside for lack of time in which to do it. I therefore urge you most strongly to be aware of the time for each activity and to arrive promptly. I am sure we are all aware, of the annoyance which is ours, when in our own Synagogue a Service starts late, and then we are told to hurry-it-up in order to meet the time deadline. If we will have consideration for our fellows who are working so hard to make this Convention meaningful and rewarding, I am sure we will all be the better off. So, I ask you again to please cooperate with us and let's do it right. Thank you.

## CEREMONY OF INDUCTION OF NEW MEMBERS

**Hatzan David Brodsky**

**Chairman, Membership Committee**

Our hearts are filled with joy and thanksgiving as we celebrate the thirteenth, the Bar Mitzvah, anniversary of the Cantors Assembly of America.

We are grateful to all those who are the founders and proponents of this glorious institution.

The Cantors Assembly brought honor and dignity to our profession. It has helped bring recognition to the Cantorate of America and Canada.

Our leaders had the wisdom and vision to realize the importance of the Cantors Institute, which is in itself a great achievement. Its existence contributes to the growth and development of our sacred profession. I sincerely hope and pray that the pioneers and the executors of this institution may continue to serve and guide the progress of this organization for a great many years to come.

I regard it as a singular honor and privilege to receive and properly welcome the new members into our midst.

By joining the Cantors Assembly of America you will have the opportunity and privilege of being counted among the members of a progressive and dynamic organization. Your adherence to its principles and precepts, and your participation in its activities will lead you to a fuller knowledge of our ideals.

It is our hope that each of you will be faithful to the extent of your ability to all the duties and responsibilities devolving upon you as a member of the Cantors Assembly of America. May you ever find genuine spiritual satisfaction and joy in our endeavors.

The following colleagues have satisfactorily met all our standards and requirements for membership:

EDWARD BERMAN, **New York, N. Y.**  
MAURICE BEYO, **Bayshore, N.Y.**  
SHELDON CHANDLER, **Nyack, N.Y.**  
FELIX FOGELMAN, **Philadelphia, Pa.**  
IRVING GROSS, **Plainfield, N. J.**  
LOUIS J. HERMAN, **Camden, N.J.**  
SIDNEY KARPO, **Yeadon, Pa.**  
**S. PHILIP KIRSHNER, Fort Worth, Texas**  
ELLIOT LEVINE, **Brooklyn, N. Y.**  
JOSEPH LEVINE, **Baltimore, Maryland**  
ANDREW SALZER, **Wilmington, Del.**  
SOL SANDERS, **Bayside, N. J.**  
DAVID SCHWARZMER, **Mt. Vernon, N.Y.**  
JACOB SPANGET, **Toledo, Ohio**  
ERNEST STEINER, **Bridgeton, N. J.**  
MOSHE TAUBE, **New York, N. Y.**  
JULIUS ULMAN, **Toledo, Ohio**  
SAUL P. WACHS, **Bloomfield, N. J.**  
ARTHUR YOLKOFF, **Brooklyn, N. Y.**

By virtue of your qualifications, and this induction ceremony, you are now an integral part of the Cantors Assembly of America. I bid you welcome.

Almighty God, Bless those who have affiliated themselves with us. Sustain them in life. Guard them in health and let them continue in Thy service and in the service of Israel. Amen.

## "CHANGING CONCEPTS IN THE ROLE OF THE HAZZAN"

**Rabbi Issac M. Klein**  
**President, Rabbinical Assembly of America**

Dear Friends:

I am deeply honored by the invitation you extended to me to address the Cantors Assembly. When the invitation came, I accepted it gladly because I thought what a fine opportunity to leave behind the **olam ha-asiyah** the workday world and escape to the **olam ha-atzilut** the world of music and song; from the world of discord into a world of harmony where the music of the spheres will blend with the accords of our liturgy, where I shall be able to say "**odeh la-El levav hoker biran yachad Kochvei boker,**" I shall praise God who searches the heart as the' morning stars sang together. (Job 38.7)

From this fantasy, I was jerked back into reality by Hazzan Rosenbaum who told me that at a convention, even of cantors, there are problems to discuss. There is **tzu zingen un tzu zogen** but **zogen can** stretch into **tzutogen** and **areinzogen**. If I am expected to do any of these I shall have to beg off because I can do neither. I shall limit myself to a number of observations.

There is an old chassidic folk song **essn est zich, shlofen shloft zich, ober dav'nen davn't zich mit.** This is one of the major problems which both the rabbis and the cantors face together. Both our respective organizations have the problem of finding ways and means to make our services meaningful so that our people should want to pray. Our success in the effort has not been phenomenal. I presume that each of us had some ideas how to solve the problem though our answers do not always agree and we end with a **vayitrotz'tzu**.

I personally found myself saying "Amen" to very much that the cantors maintain. On the other hand, there is much with which I disagree. However, whatever I shall say in criticism should be taken in the spirit of **n'e-emanim pitzei ohev.** I am also aware of the law stated in the Shulchan Aruch which says "He who says 'Amen' should not raise his voice above the cantor's." Now, if when you say "Amen" you should not raise your voice above the cantor's **kal vahomer** when you disagree.

Agree or disagree, I shall keep my voice in a minor key and will try not to raise it above the cantor's.

Very much has been written about the changed function of the rabbi in our day. I believe that the function of the cantor, too, has changed and we have to define it anew. I found some intimation in that direction in a **gut vort** that I once heard from a **maggid.** He said that in Psalms we find the word **tefillah** in three connections. There is **tefillah le David**, then there is **tefillah liMoshe** and then there is **tefil-**

*lah le-ani.* Each one, the Maggid said, represent a type of *Ba'al Tefillah*. First there is *tefillah le David*, a cantor who is like David. David was *n'im z'mirot Yisrael* the sweet singer of Israel. He had other qualities too. According to the Rabbis, he was also a scholar and a Zaddik. This cantor has his strength in his music. He is a *Baal M'nagen* and also knows *perush hamilot*. This, naturally, is what we expect of a good cantor. Then there is *tefillah liMoshe* a cantor who is like Moses. Moses was a *hazzan as you know*. That is why we say *az yashir Moshe*, "then Moses sang." We also know that he was a *ch'vad peh*, his diction and his voice were not top quality. He made up, however, with *pirko naeh uz'kano migudal*. So we have a hazzan who is strong on theory, he knows his music and is a *Talmud hakham*. That, of course, is also good. Then we have *tefillah li-ani*. The cantor who may be weak in both but he has the *Krechitz* and really weeps when he prays. Of him the Psalmist says *lev nishbar v'enidcheh Elohim lo tivzeh*, God does not despise a broken heart.

We are not as charitable as the Maggid. We insist that the cantor possess all the qualification. Otherwise, he cannot function in a modern synagogue. That he must be a good musician is taken for granted. We also insist that he be a man of knowledge and know the history and the meaning of the liturgy. We even insist that he have the third quality, that of a broken heart. Of course, I know you will tell me that I do not need to insist upon this because the *baale batim* make sure of that without our telling them. I would like to interpret it, however, to mean that the cantor should have Judenschmerz, a solicitude for the spiritual welfare of the Jewish community. He should have *hartz-veitog* for the low state of Judaism in America and consider part of his function to improve it.

At many occasions I contrasted the position of the rabbi today with the position of the rabbi of previous generations. Our grandparents looked to the rabbi as a model of what he himself should try to be. He did not have to be convinced to be a Jew. He did not have to be told to pray. Nor did the rabbi have to worry whether he would observe Shabbes. The education of the children, too, was taken care of. There was no need for registration campaigns. What, then, did the rabbi have to do? He had to sit and study and live the life of a saint. Life has changed quite a bit and with it, the function of the rabbi. What the rabbi of today is, I do not need to tell you. We do not wish to evaluate which one is better. I am simply describing facts.

A similar change has taken place, perhaps not so drastic, in the function of the cantor. The cantor, too, had to deal with people who loved to pray and who were also *mevinim oif hazonus*. A new *nigun* was a *metziah*. The president did not look at his watch and the people did not mind if they went home an hour later. Need I tell you that times have changed. Our people are not anxious to pray and even those who appreciate good music do not fall for *hazzanur*. The best *hazzan* risks his life if he is not finished by one on Rosh Hashanah. And if you have a rabbi who is also an efficiency expert, then you are really well fixed. The *hazzan* just like the rabbi faces a new situation. Just like the rabbi, he has to start from *aleph beth*. He has to become an educator.

I must compliment the members of the cantorial profession that they have recognized this change and have taken it in stride. The cantors that I know are sincerely interested in strengthening the synagogue and Judaism. They struggle with the problem together with all those who work for a better future for the Jewish community. The problem of "how" faces the cantor as much as it faces the rabbi.

By now I am sure the cantors, as well as the rabbis have come to realize that the methods we have used until now have proven futile. The gimmicks not only did not help us, but actually made the conditions worse. They had the added drawback that they fooled us and lulled us into a feeling of success. They deceived us into believing that we were on the way of solving the problem. We resorted to palliatives where radical measures were necessary. We wanted quick results and neglected defence in depth. Slowly we are awakening to the fact that we were in the wrong direction.

One of the most common methods used to improve our services was to shorten them. This is the easiest to do. In addition we introduced many English prayers. Now, I am not in favor of long services and I am not against introducing English prayers into the service. When these, however, become the answer to our problem they completely miss the point. The people who complain about the length of the service are usually those who come toward the end of the service. For these people, you cannot shorten the service enough. If you cut it an hour they will want half an hour and if you make it in half an hour, they will ask why not fifteen minutes.

The same is true with the English in the service. When this is done at the expense of some of the traditional prayers, we are the losers by it. Of course, we have those who constantly complain about not understanding Hebrew. If he is any Jew at all however *Shema Yisrael* means much more to him than "Hear O Israel." At a funeral, I read prayers in English. They are touching prayers that move the heart. Our people, however, are well behaved. Even though they understand each word, the remain calm and control themselves. However, when the cantor starts to chant the *El Male Ruhumim* all eyes begin to water. Evidently, it is not the literal meaning of the words that is most important. It is the associations that they bring that induces the proper spirit.

Another passing fad is the dedication of every Sabbath to another organization. Every rabbi is flooded with requests from organizations to devote a Shabbes to their work. We admit that we welcomed this invitation not so much because we recognized the value of the organization, but rather as a means of attracting more people to the services. Often, we yielded to pressure from certain individuals. This was a mistake for the simple reason that it is a sacrilege to let people who never come to worship to occupy our pulpits. In addition, the members of the organizations rarely showed up so that we ended with little to show for our transgressions; we gave up our service, but we did not improve our attendance.

Fortunately, this has been discontinued. Discontinued was also the institution of *Vunder Kinder*. When I was young, there was a rage with child prodigies, who were de-

clared as shinny stars on the cantorial heaven and who converted the service into a side show.

That does not mean that we have been freed from all the evils that plagued us. We have new afflictions that give us anxious moments. What hurts is that the very things that should prove a blessing have become a source of aggravation. The **Bar Mitzvah** and **Bat Mitzvah** some one has said have saved Judaism in America. If it weren't for the strong hold this institution has on the Jewish people, the greatest incentive for Jewish education would be lost to us. Because of **Bar Mitzvah** and **Bat Mitzvah** we were able to make educational requirements as prerequisites. In most good conservative synagogues we now have a five year program that leads to **Bar** and **Bat Mitzvah**. This naturally is all to the good. In many synagogues, however, the children take over the complete service to the great delight of their parents and to the chagrin of the steady worshippers. In synagogues where there are three to half a dozen Bar Mitzvahs a year this does not do much harm. In large synagogues, where there is a Bar Mitzvah practically every Shabbes, it ruins the service.

What this does to the service, I need not tell you. It has taken the heart out of worship and the **sheliah tzibbur** has become a performer, and a poor one at that. The crowds that come to these Bar Mitzvahs are a source of heartache to both the rabbi and the cantor. Since both of us are interested in keeping the sanctity of the synagogue and its services, we are pained at the attitude of these people. Instead of the service touching these people with its sacredness, it is they rather who put their stamp of vulgarity on it so that the feeling of **Kedushah** is usually absent.

How can you make these people pray? How can you touch their heart and soul, so that they join in worship. Very often, when I look with helplessness and a sense of frustration at these worshippers, I feel they are like faucets. If there is water in the tank, then if you open the faucet the water will come out. If there is no water in the tank, opening the faucet will not help. The good cantor can open the faucet. If people wish to pray a good cantor can touch their heart so that it wells forth in praise of the Lord. If the heart is dried up, however, we stand stymied and helpless. The cantor is aware of this and so is the rabbi. Both the rabbi and the cantor have resorted to palliatives that missed the real problem. As a result, the cantor has sometimes transformed the **amud** into a concert platform and the rabbi made his pulpit a rostrum for book reviews and editorial comment on current events. We both should say **Ashamnu, bagadnu**.

The answer of many rabbis to this problem has been a greater stress on education. I refer not only to the Hebrew School, but to all branches of the synagogue. Most rabbis today teach classes. The cantors should do the same. His field should be the one area in which he is the most expert. He, too, must become an educator and seek every opportunity to impart our liturgical and musical heritage to the people.

The question of the late Friday night services has become a topic of discussion the past year. Some rabbis have suggested its elimination because it does not serve the purpose for which it was intended. Somehow, the im-

pression is that people do not come to these services to worship. You cannot detect the mood of prayer among those present. The people who come have to be offered a special attraction. And, of course, it was with the Friday Night services that we sinned most as far as using gimmicks are concerned. Furthermore, these services ruin the Friday night spirit at home. At the meal on Friday night, we tell people that they should feel at leisure, have the whole family at the table, sing **z'miros**, have discussions and generally take their time. How can you do this if you have to be at services at eight o'clock? These rabbis suggest therefore that we concentrate on the Saturday morning service which has a long tradition behind it and is so arranged that it gives ample opportunity to both the cantor and the rabbi.

There is very much merit in these claims. I am sure every rabbi would welcome this suggestion. I can see great benefit to myself personally. Of course, the elimination of the need to prepare a sermon is in itself a consideration. The cantor, too, would welcome not having to officiate at two major services. And yet, we all must admit, we personally should be the last consideration. It is the welfare of the Jewish community, in general, and the congregation, in particular, that should be the deciding factor.

The only condition under which I would even consider this suggestion is if the five day week were universally adopted. With conditions as they are, there are still many people whom we cannot reach on Saturday morning. While many industries operate only five days, stores, instead of shortening their hours, are lengthening them and those employed in them work Saturday, alas, even longer than other days. A very large segment of our membership is thus employed. If they come, they can come only on Friday nights.

I have another reason why I think we ought to continue with the late Friday night services. We should look for every opportunity to have our people worship. They do so little of it that every bit helps. Furthermore, the more contact we have with them, the better chance to do something with them and for them. As long as they keep coming, let us encourage it. The most important thing is, that we keep improving it and make it a means for improving and deepening the faith and knowledge of our worshippers.

I know that I am expected to touch upon the subject of rabbi and cantor relationship. What is their relative position vis-a-vis each other. A certain pattern is definitely evolving. As the new functions of the cantor crystallize, his position, too, in the organizational pattern becomes clearer. I personally have difficulties in making any specific pronouncements except that **maasecha yikarvucha umaasecha yirchakrtcha**, in each case the work and the conduct of the cantor and the rabbi will determine their status. My difficulties stem from my personal experience. I have been very fortunate with the cantor that I have to work with. My personal esteem for Cantor Charles S. Gudovitz is responsible for the exalted idea I have about cantors. That he is a "good" cantor you are in a better position to judge than I. To me, he is the best. He made the **amud** a sacred calling and has never done anything that would, in any way, lower this high position. He main-

tained the dignity and the honor due to a *sheliah tzibbur* by keeping it free of any of the theatrical vulgarisms and bids for popularity that are the great temptations facing many a cantor. Our working arrangements have been the most ideal. We worked together on everything and made our decisions together. Both of us are sensitive to the total need of the congregation and have deliberated together on all its problems. Hence each of us gave proper regard to the opinion of the other. I have therefore been very fortunate.

I have been fortunate in another respect. Every rabbi is uncomfortable if there is a retired rabbi sitting in the pews. He is bound to be the most critical of the parishioners. The same must be true of a retired cantor. He has a special ear for the wrong notes of the cantor, especially for those that escape the ears of the ordinary *baalei batim*. If the retired cantor also becomes a member of the congregation, he is sorely tempted to show his new authority to the rabbi, too. We have been fortunate in that respect, too. We have, among our very active members, as a matter of fact, a member of the Board, Cantor Hyman Schulsinger. I consider him the best member of the Board and a source of strength to both myself and Cantor Gudovitz. He is a good friend and we always seek his advice, because in addition to his musical ability, he is also very wise.

Thus, as far as cantors are concerned, I can say *havalim naflu li ban'imim* my lot has been cast in pleasant places, at least as far as my contacts with cantors are concerned. I believe, though, that this modus vivendi can be worked out in every congregation once it is recognized that we have a common task. We both must be alert to the problems we face as Jews, and as human beings, and have the synagogue help solve them. If the rabbis at this juncture have to speak *bisafa berurah* then the cantors have to sing *bin'imah kedoshah*. If they do this, then *kulam kiechad onim viomrin beyirah kadosh*, they together will sanctify the name of God.

#### Excerpts from an illustrated lecture entitled:

#### GUIDEPOSTS TO CONTEMPORARY SYNAGOGUE MUSIC

with illustrations from the Cantorial Anthology of GERSHON EPHROS

Hazzan Max Wohlberg  
Malverne Jewish Center

assisted by MR. REUVEN KOSAKOFF

The art of the composer is not unlike the art of the architect. The product of either may be utilitarian and functional, or ornate and embellished. It may adhere to a strictly-defined plan, follow a distinct style and thus result in a well-knit, harmonious unit, or it may meander through unrelated styles, incorporating new ideas haphazardly, thus producing a heterogeneous patchwork. Finally, in either field a choice has to be made between the use of traditional material and ingredients developed more recently. The combination of both is, of course, also possible.

In the brief session assigned to us, we will endeavor to pinpoint some of the methods employed and the ingredients used by a few of our contemporary composers in volumes four and five of Gershon Ephros' monumental collection, the *Cantorial Anthology*.

A fine example of uncluttered and neat treatment of an unpretentious setting for the *AHAVAS OLOM* is provided by Lazar Weiner (vol. V, p. 64). A modest solo is appropriately extended by the choir. After a temporary modulation, followed by six measures of an accelerated passage, it retards to the original melody, now sung in unison. The simplest codetta brings the number to a peaceful and satisfying close. There isn't a superfluous note in this fine, taut setting.

Of larger dimension and of more involved structure is Mark Silver's setting of Psalms 30 (ibid p. 149). The main theme announced in the first line and specifically the three notes on the first word, *MIZMOR*, containing an interval of the fourth, are ingeniously utilized throughout the composition.

A fugato beginning on successive fifths, D-A-E-B, imitates the given theme and consistently reiterates the leap of the fourth. On p. 150 the soprano intones the intervals A-D, B-E, D-G. The alto sings EA, F#-B, G-C. The tenor has B-E and G-C, while the bass is given D-G and G-C.

The melody is based on the *SELICHA* mode and has close affinity to the Cantillation mode of the Prophets. An expressive solo ends on the first three notes of the vocal line, now transposed. The choir responds with a gentle lowering of the given phrase. A seemingly new motif is introduced by a solo. However, we instantly hear the step of the fourth on the word *CHIYISANI*, B-E and D-G. The solo effectively descends on *MIYORDI VOR*.

The reappearance of the first tempo, the incessant successive upward leaps A-E, G-C, Bb-Eb, A-D, C-F, B-E, F#-B, give birth to a joyful *RZNOH*. An agitating phrase is succeeded by a wonderfully calm passage on pp. 155-156.

The irrepressible fourths and an exuberant solo accompanied by a poly-rhythmically persistent choir brings the number to a glorious end. The composer succeeded in masterfully manipulating a short phrase and extracting from it, within the traditional harmonic framework, endless combinations and effects.

I now would like to draw your attention to one of Gershon Ephros' most effective compositions: Anthem No. 2, *KIBUTZ GOLUYOT*, based on text from *Ezekiel*. After an impressive introduction, the bass commences the primary theme, based on the Haftarah mode, which, with slight alteration and amplification, is delightfully and with heightened effect presented three times on the successive steps of the ascending scale. The threefold repetition representing, according to a statement of the composer (in a private conversation), the three returns to Israel.

A tender and reassuring phrase is first voiced by the bass and then taken up by the choir. With keen perception and sage understanding of the text and its im-

plications, the composer intensifies the rhythm and the dynamics. The minor is abandoned for its relative major. With majestic determination and with appropriate utilization of a Yemenite theme, the choir sounds the final and endless AD OLAM. For grandeur of conception and intelligent interpretation, few compositions can excel this Anthem.

In his setting for the 23rd Psalm, Gershon Ephros gives evidence of his proficiency in the art of the Fugue and proves the suitability of our ancient themes for fugual treatment. The voices enter in descending order on lower fourths, accompanied by well-developed counter-subjects. The episode is represented by the alternately entering voices on YANCHEZNZ, etc. The words L'MA' AN SH'MO move between the inner and outer voices. GAM KI EZLEZCH, begun by the alto, is treated most successfully in (Tonal) Fugato style. This is followed by a perfect presentation of our Plain Chant, or ZOGECHTS, in the VIDDUI mode on the words SHIVT'CHO etc. The last verse, beginning with V'SHAV-TI, serves as the tranquil stretto of this exemplary creation.

As much of our singing takes the form of an accompanied recitative it should prove helpful to consider the manner in which a sensitive and resourceful musician supplies the accompaniment to a fine recitative. I refer to Reuven Kosakoff's treatment of the LO OMUS by Ephros (ibid p. 341).

Note: 1) how the flavor of the vocal line is maintained throughout the accompaniment; 2) how the motives of the recitative are utilized in the arrangement; 3) how the latter, though subordinate, serves to emphasize the melodic line.

The very first interval, a descending half-step on the words LO OMUS, is cleverly woven through the introductory lines and is echoed subsequently. An early phrase in the shape of an inverted V on the words YASOR YZSRANZ, V'LAMOVES, LO N'SONONZ, also serves as accompanying ingredient (three times in the last measure of the first page). The first phrase of the second part, PZSCHU LZ, is first introduced in the obligato then reappears a number of times in various positions in fourths and fifths. Likewise, the melody of OD'CHO is retained through a number of measures. Note also the economy in the arrangement of so delicate a number. Beginning with the word EVEN, the left-hand maintains for seven measures a drone-like, yet completely satisfactory background. Notice, also, the coloratura passages continued in the piano. Here, indeed, voice and piano are merged into an inseparable unit, complementing one another. The entire setting should please the most conservative musician, as well as delight the most discriminating connoisseur.

While on the subject of Gershon Ephros, I should like to draw your attention to one of his superior compositions, OT'CHA EDROSH, in Vol. III. as well as to his remarkable settings (ibid) of the EZL MOLEZ RACHAMZM and HZN'NZ.

(A brief exposition of the structure of his PASTORAL HEBRAZQUE was given. After that, comparisons were drawn between the settings for May The Words, by Frederic Jacobi (Vol. IV) and Herman Berlinski

(Vol. V). The Jacoby setting is chordal, horizontal, utilizing consecutive-fifth chords, elevenths (on REDEEMER), some chromatic alterations and a plagal ending. That of Berlinski is vertical, dissonant, novel, adventurous, taking advantage of unlimited harmonic possibilities. Yet they both have a pleasing lyrical quality, a gratifying interpretation of the text, the attainment of the same goal via totally dissimilar means.

The MAH TOVU of Karl Salomon, in free rhythm, in the most frugal and barren setting of primitive triads (the third in the right hand) breathes an air of bare, functional antiquity. With some of the measures in the pentatonic scale, it casts a spell of mystic mood and calm peacefulness.

While I need much more time than is available to me now to evaluate properly Paul Ben-Haim's majestic setting of MAH TOVU, I cannot refrain from, at least, directing your attention to some of the salient features of this masterpiece and to allude to some of its intricate details. Observe (p. 1) his free and effective use of various styles and methods: some of the passages reminiscent of the 9th century ORGANUM (p. 1); its quartal harmonies; its starkly doubled consecutive fifths and fourths (pp. 6 & 7) weaving their parallel tunes; its long-sustained figures; its rhythmic changes; the agitated accompaniment; the practically independent dissonant passage of the left hand (p. 9), when sounded against the rigid chordal leaps of the fifth, leading to a serene motif introducing the solo; the parallel motion of the obligato (pp. 9 & 10); the recurring motif (pp. 10 & 11) gradually gaining fuller support until (bottom of p. 12) a new rhythmic pattern in the accompaniment brings along decreased intensity and a retarded tempo. On a softly sustained hum this magnificent creation comes to an end.

Mario Castelnuovo-Tedesco's NA'ARZTZ'CHO may be objected to on grounds of nusach. It must be admired, however, as a well-planned, successfully-wrought, brilliantly-expressive, melodically-captivating composition.

Frequently recurring are: 1) a restful, crescent-like figure sung on NA'ARZTZ'CHO, K'VODO MOLEZ OLOM, L'UMOSOM BORUCH YOMEZRU, EREV VO-VOKER (altered), etc. and 2) a short phrase resembling the letter U on ZEH LOZEH, YZSROEZL (altered), in the responses, etc. On the word SHEZNZS these two phrases are combined (in major).

An arresting contrast is effected by the subdued verses and the intense responses, although the vigor of the latter is often allayed by a delicate turn. Striking passages abound throughout. Note the successively-sounded E by the choir on K'VODO (at the end of first response); the K'VODO MOLEZ OLOM sung on fifths by the women (fifths are used liberally); the graceful AYEZ M'KOM; the fourths and fifths in contrary motion (last measures on p. 336); the amiable solo MZMKOMO (condensed from the choral MZMKOMO above); the chromatic descent under EREV VOVOKER; the robust chord (minus the third) syncopating through the SH'MA YZSROEZL; the descending chords (in the middle of p. 339) against the SH'MA YZSOREZL figure (of the alto); the HU ELOHEZNU which may be considered as a variation of the first theme; and, finally, the following passages, all ascending, culminating in a vividly spirited and glorious HAL'UYAH.

We are eternally indebted to Gershon Ephros for creating a forum for Jewish musical-creativity and for bringing these creations to our attention. If we desire the progress of our profession we must study them and try to bring them to the attention of our congregants.

## AFTERNOON EXECUTIVE SESSION

Tuesday, April 26, 1960

### THIRTEENTH ANNUAL MEETING OF THE CANTORS ASSEMBLY OF AMERICA

*Hazzan Isaac Wall, Presiding*

*President, The Cantors Assembly*

**AMENDMENT TO OUR BY-LAWS:** The Executive Vice President, Hazzan Samuel Rosenbaum, reported that the Executive Council voted unanimously to recommend one amendment to our By-Laws. The amendment calls for the election of 4 additional members to the Executive Council, thus raising its total from 9 to 13. Because of the technical problem of rotation, further recommended that we add 2 additional members this year (to a total of 11), and 2 more next year (to a total of 13).

According to our Constitution, all amendments to our By-Laws passed by the Executive Council must be ratified by the Convention. A motion to effect was made, seconded and passed unanimously.

**CHARTER:** The Executive Vice President announced the historic news that the State of New York has approved the Charter of the Cantors Assembly. He explained that from a legal view point, the present members of the Board, (those not up for reelection) must first resign in order for the Charter to become effective. A resolution to that effect was submitted by Hazzan Gabriel Hochberg, seconded by Hazzan William Horn and passed unanimously by the Convention Assemblage.

## REPORT OF METROPOLITAN REGIONAL BRANCH

*Hazzan Harry Altman*

It is again my pleasure to submit this report on behalf of the Metropolitan Regional Branch. This year we were fortunate in securing the services of Mr. Oscar Julius to conduct our Cantors Concert Ensemble. Our Ensemble which has been in existence for seven years has enjoyed a most inspiring musical experience under his direction. During this past year many serious problems have presented themselves to the men of our Region. Some of these problems are not necessarily peculiar to our Region alone (our lack of Public Relations with the entire Conservative Movement). Due to our geographic location many other problems which do concern this Region only, have arisen. Committees were appointed to study and present to our Executive Council both the facts and the ways and means of resolving these problems. Presently, our Executive Council, and the officers of our Region are meeting regularly to try to find a solution to these problems.

It is my sincere hope that we will be successful in solving the serious situations we face so that we can have a resurgence of interest that we have enjoyed in the past.

I am grateful to the officers and men who have acted on the various committees for their support and diligent efforts to fulfill their assigned duties.

## REPORT OF THE WEST COAST REGIONAL BRANCH

*Hazzan Abraham Salkov*

The activities of the West Coast Regional Branch of the Cantors Assembly of America during the year 1959 was concentrated primarily in the field of public relations. The Region has continued its policy of full co-operation with the University of Judaism and the United Synagogue of America.

During the past year we have sent Cantors to various pulpits which were temporarily in need of such services. In one particular case a colleague had had an operation and was incapacitated for over a month. Members of the Assembly received permission from their own Board of Directors to see to it that the service in that particular Temple was kept going until the Cantor recovered. In one case the Cantor even brought his choir down.

The voice of the Cantors Assembly was likewise heard in the recent Bloch Music Festival which was sponsored by the University of Judaism. The Music Committee had engaged a Gentile soloist to sing the part of the Cantor. After meetings with the Music Committee and heads of the University, The Cantors' view prevailed, that a Cantor should represent this music, and one of our Reform brethren performed the task most admirably.

Due to the fact that our Region, during the past year, had no fund raising affairs, our pledge of \$1,000. to the University of Judaism, is still partially unredeemed. We are therefore planning a major concert for the Fall, to honor this obligation.

## REPORT OF THE PHILADELPHIA REGIONAL BRANCH

*Hazzan Kurt Silbermann*

The Philadelphia Regional Branch continues to be a most active region in various endeavors. Since the Fall we are meeting regularly to rehearse for the Concerts for the benefit of the Cantors Institute. We presented two most successful evening programs at Temple Sholom in Philadelphia and at Congregation Beth El in Camden, N. J. Another one is scheduled for May in Wilkes-Barre, Pa. Our Choral Ensemble is under the excellent direction of Mr. Sholom Altman, Music Director of the Division of Community Relations of Gratz College in Philadelphia. The help of our Concert Chairman Hazzan Yehudah Mandel was invaluable and we could not report the successful season without his assistance. We started and will con-

tinue a series of cultural meetings (Chairmen: Hazzanim Seymour Schwartzman and Louis Herman). The first one was held at the home of Mr. Eric Mandell, Music Director at Har Zion Temple and collector, par excellence, of Jewish liturgical and secular music. A small start was made, and I hope it will grow into a major activity, of exchanging and duplicating unpublished music for the benefit of our colleagues.

We continued to conduct programs and services at various hospitals and institutions in co-operation with the Jewish Chaplaincy service of Philadelphia.

It was our sad duty to be present at the funeral of our esteemed and beloved Hazzan Joseph Mann, *zecher tzadik livrochoh*, and to sing at a memorial service in his honor.

I would like to say that it has been a privilege and an honor to serve as chairman of this branch this past year. I could not have done the job without the help of my officers and the membership. We have in our region a wonderful spirit of closeness, co-operation and good fellowship, which makes me, for one, look forward to every meeting or rehearsal.

## **REPORT OF CHICAGO REGIONAL BRANCH**

*Cantor Jordan H. Cohen, Chairman*

The activities of the Chicago Region were hampered this past year due to several severe snow storms which coincided with our meeting dates. However, our efforts were mainly geared to the raising of funds for the Cantors Institute.

A very successful concert called "The Sound of Jewish Music And Prayer," was held on March 27, 1960, at the Rodfei Zedek Congregation, under the guidance and direction of Maurice Goldberg. The participating artists included Maurice Goldberg and the Choir of Rodfei Zedek, Robert Zalkin, Moses Silverman, Jordan Cohen, and guest Artist Arthur Koret. In addition to this concert, several of our members successfully conducted fund-raising campaigns in their Congregations for the benefit of the Cantors Institute.

We express our thanks and appreciation to the Chicago Council of the United Synagogue of America, to Mr. Jules Levinstein, its president, and to the entire office staff for their kind cooperation.

## **REPORT OF THE CONNECTICUT..REGIONAL BRANCH**

*Hazzan Eleazar Bernstein*

When we look back to the beginning of our Organization we have to be thankful to Cantor Charles Sudock for the foresight in organizing the Cantors' Council of Connecticut at his home in New Haven, on November 2 1, 195 1. We were a strange group of people who hardly knew each other even by name. This was an Organization which included members of all three movements of Judaism. Not

much later a sister Organization, the Connecticut Region of the Cantors' Assembly, came to life which functioned independently from the Cantors' Council

During these nine years we have become more than an Organization. We can truly say that it is a Brotherhood of Cantors. Of course there were differences, but the strong bond of unity and deep friendship bridged all calamities, our ultimate goal being to elevate our profession by all means available to us. This group has shown amazing consistency in their efforts for higher learning and for the Cantors Institute which was felt to be an absolute necessity in their cause. Great distances are travelled to attend rehearsals, lectures and concerts calling for great sacrifices on the part of each member. We are fortunate to still have with us Richard Neumann as our Choir Director and lecturer who meets with us in New Haven or Meridan from Fall into the late Spring. We continue to give our Regional Concerts and the reward of each far excels the difficulties of production. Concerts were and will be held in Bridgeport, Hartford, Middletown, New Haven, New London and Waterbury and even in Flushing, New York. This group last year also gave a Concert at the Cantors Assembly Convention at the Concord Hotel, confronting the severest critics, our own colleagues.

One of our plans which might arouse your attention is our plan of a pilgrimage to Israel, if the Cantors Assembly does not succeed. It is unfortunate that the plans by the National Organization in this direction failed l&t year, but let us say *Gam zu l'tovah*. Next year Israel becomes Bar Mitzvah and this would be the best occasion to see what became of our proud young relative. We hope that the National Organization will take great concern in working out a plan with all concerned to make this dream of *Shivat Zion* come true.

In summarizing our activities I would like to say that the strong link between the Connecticut Region and the Cantors Assembly is unbroken and will continue as long as we have devoted and dedicated men such as we have in our midst.

## **REPORT OF THE TRI-STATE REGIONAL BRANCH**

*Hazzan Abraham J. Denburg*

We are proud to inform the entire Assembly membership of our great accomplishments during the past year:

1) **THREE MEETINGS** with from 12 to 18 colleagues attending were held. One in Columbus, Ohio, one in Cleveland, Ohio, and the third in Youngstown, Ohio. This proves our contention mentioned in last year's report that the regions should adopt a rotation of meeting places.

2) **A CULTURAL PROGRAM** revolving around an interesting and renowned personality was held in each city. The lecturers were Dr. Ellis Snyder, vocal coach at Capital University in Columbus Ohio, who discussed "The Fine Art of Choral Conducting;" Hazzan Saul Meisels led a most interesting discussion on "Modern Music" and "non Traditional Music"; Mr. John Krueger, Conductor of the Youngstown Philharmonic, presented

his views on "Tonality and Rhythm" and Dr. Roy Harris, the famous American composer who truly honored us with his presence, discussed his new work being composed for Piatagorsky and many interesting facets of "The Symantics of Musical Material."

3) OUR MUSIC EXCHANGE sustains the interest of all our members. Unavailable material such as Traditional works and recitatives by the "Greats" of the Golden Era of Hazzanut are distributed *gratis* to all at each meeting.

4) *IMPROVISATION SESSIONS* have proven to be a joy and delight as well as a heartwarming inspiration.

5) *NEW MEMBERS* have come into our organization through the "Patronizing system" of our region. That is, we always invite non-Assembly members to join us at our cultural meetings.

6) *THE CAMPAIGN* under the guidance of Hazzanim Nicholas Fenakel and Irving Schreier is going strong at this writing and we are certain to produce outstanding results.

May our efforts on behalf of our dedicated service continue to elevate our status and bring us all blessing! !

April 1960

### REPORT OF NEW YORK STATE REGIONAL BRANCH

*Hazzan Herbert Feder*

I regretfully report that there has been little activity this year by our Branch. We have yet to solve the problem of distance and until we do, any organization of our Region must be fraught with difficulties. We hope to have a meeting of members of our Region at the Convention, where we shall discuss the problem, and arrive at viable conclusions.

### FINANCE COMMITTEE REPORT

*Hazzan Moshe Nathanson. Treasurer*

This is the first year in which we have operated entirely on our own financial resources.

As of March 31st 1960 we disbursed \$10,773. on office expense, salaries, meetings and travel, etc. We have distributed \$213. to Regional Branches.

In addition we have disbursed approximately \$4,000. from our Publication fund for *ZAMRU LO VOLUME 2*.

Up to March 31st we had collected \$7,500. in dues and approximately \$1,000. in income from our publications.

We expect to realize the usual profit on our Convention.

At the end of the year we project our operating deficit will be approximately \$5,000.

Should our campaign for the Cantors Institute reach the \$20,000. mark we will receive 10% of the total funds raised.

This report is not a detailed one since our books have not as yet been audited by our accountant, Benjamin Markowe & Co. Last year's Statement by that firm is available for members at our office, as will the current Statement be after June 30, 1960.

### NOMINATIONS COMMITTEE REPORT

*Hazzan W. Belskin Ginsberg,  
Chairman*

The Nominations Committee presented the following slate of officers for the year 1960-61, which was unanimously elected by acclamation.

President,	Isaac I. Wall
Vice President,	Moses J. Silverman
Executive Vice President,	Samuel Rosenbaum
Secretary,	Pinchas Spiro
Treasurer,	Moshe Nathanson

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

The following were elected to the Executive Council:

Arthur Koret, Yehudah Mandel, Saul Meisels, Morris Schorr.

The following members were elected to serve on *the* National Council :

Metropolitan Region:  
*Benjamin Siegel — Harry Altman*

Philadelphia Region:  
*Yehudah L. Mandel — Seymour Schwartzman*

New England Region:  
*David Chasman — Irving Kischel*

Connecticut Region:

*Eleazar Bernstein — Aaron Beidner*

West Coast Region :

*Herman Hammerman — Abraham Salkov*

Tri-State Region:

*Abraham J. Denburg — Simon Bermanis*

New York State Region:

*Herbert Feder — Paul Niederland*

Central Seaboard Region:

*Morris Okun — Paul Grab*

Chicago Region:

*Robert Zalkin — Harold Brindell*

Southern Region:

*William Lipson — Abraham Marton*

## GREETINGS

*Hazzan Paul Kavon*

*Director, Department of Services and Department of Music  
of the United Synagogue of America*

Mr. Chairman, Officers and Members of the Executive Council of the Cantors Assembly and dear colleagues:

At the banquet this evening, Mr. Bemath L. Jacobs, President of the United Synagogue will bring you greetings from the entire United Synagogue family. It is my pleasure at this time to extend to this "Bar Mitzvah" Convention of the Cantors Assembly of America, on behalf of the departments I am privileged to serve, the Department of Services to Affiliated Congregations and the Department of Music of the United Synagogue, **my** sincere and heartfelt wishes for a most fruitful and successful convocation. Both of these departments are bound up inextricably with the dedicated work of the Cantors Assembly and the achievements that we attain individually and together will redound to the best interests of Conservative Jewry.

Permit me to devote a moment first to the Department of Music. We have continued to operate this office, in the main, as an advisory agency providing information on questions of Jewish music. However, in the years to come, I look forward to our involvement in publishing endeavors, both musical and literary, perhaps in conjunction with the Cantors Assembly, should the Assembly so desire. In any event, we will seek to broaden the scope and activity of this department beyond the realm of a purely advisory and counseling body.

With regard to the Department of Services to Affiliated Congregations, Hazzan Morris Schorr, Chairman of the Placement Commission for Hazzanim is scheduled to speak to us this afternoon and will outline in detail the operation of the Department of Services in liaison with the Placement Commission. I am pleased to report that a constant and thoroughly cooperative rapport has been established and maintained since the innovation of this new placement procedure. We have constantly sought and are seeking to adopt measures that would accelerate the machinery of placement and, at the same time, in no way diminish the dignity and status of the individual Hazzan. As an example, a policy that has been adhered to from the start is that the congregation at all times approaches the individual Hazzan when it seeks to fill a vacancy. This is not the time to go into other aspects of our procedure, but I am sure that Hazzan Schorr will devote some of his talk to a further exposition of how we jointly operate.

It is as yet not possible to render a placement report under our new set-up since most cantorial placement is resolved in May, June, July and August, a fact we have learned from previous placement years. The evaluation of this new department and the tangible results of our joint efforts will, in view of this, have to wait until a more appropriate time. Suffice to say that cantorial placement is keeping abreast of previous years, and as regards congregations applying for cantors, is ahead of previous years.

I should like to conclude with this thought. The United Synagogue of America is wholeheartedly dedicated to those high ideals and enabling values that the Cantors Assembly of America espouses in "The Evolving Image of the Hazzan in the American Synagogue." As the United Synagogue felicitates the Cantors Assembly on its Thirteenth Annual Convention it looks forward to a continuing and productive association with the Cantors Assembly in the years to come. Thank you.

## REPORT OF THE EXECUTIVE VICE PRESIDENT

*Hazzan Samuel Rosenbaum*

My Dear Colleagues:

From the time of the assumption of my duties last year I have operated by several principles, the interaction of which has prompted me to ask for time to make this report to you

The first of these principles is that an informed membership can be depended upon to react wisely. A second is that not all wisdom and all comprehension have been granted to any single individual, at least certainly not to me.

I therefore initiated a number of informal news-letters to you so that you might learn first hand what was in the minds of your officers and how close we had come to achieving the goals to which we had directed ourselves.

I shall try, in that spirit, to keep this report out of the lofty philosophic ranges in which as President I could luxuriate and to talk instead in executive session on matters of *tachles*.

This has been a most interesting year for the Assembly. During its course we have made several outstanding advances; not so much due to the inspiration of your officers or to the brilliance of our strategy but through a fortunate combination of circumstance, hard work, time and even a little luck.

Certainly far and away the greatest and most far-reaching accomplishment has been the filing of the Certificate of Incorporation of the Cantors Assembly of America, Inc.

Thanks to the initiative of David Puttermann and to the dedication of our attorney, Dr. Norman Salit, we are able to take this tremendous step forward.

What does this mean you will ask?

It is much too early for any of us to have explored all the possibilities inherent in this document, but there are several things which can be safely said at this time.

We expect that we shall be helped greatly in our negotiations with all agencies of the Federal Government by the authority which has been granted us by the State of New York through this charter. Up to now we have been at a great disadvantage in that we could not point to any recognized legal credential as the source of our authority as hazzanim. Generally speaking, government agencies recognize as clergymen only those who are either

ordained, licensed or commissioned. After we have worked out the legal details, the members of our Assembly will be able to affirm that they are commissioned as hazzanim. Today, we are the only body of hazzanim in this country who has this authority. The commission will be of inestimable help in cases involving Social Security, Parsonage allowances and perhaps, even Selective Service. It is another bit of supporting evidence to our claim of clergy status for hazzanim.

Time does not permit, nor does wisdom advocate that we explore all the possibilities inherent in the Charter at this moment. Be assured that a duly appointed and competent committee will be studying the matter in the weeks ahead.

In a closely related field we have good reason to hope that the Charter will have a beneficent influence in the test case now pending before a federal referee in the Social Security case of our colleague Gershon Ephros. Any positive decision in that matter will also provide us with additional precedents in our behalf.

In the area of Parsonage allowances, as a result of evidence submitted by our office and some assistance from Arthur Koret in bringing the evidence before an agent of the Treasury Department, we have received official corroboration of our clergy status in so far as the Treasury Department is concerned. While this is only a local victory, there is no question that the decision has been very helpful to a good number of our colleagues. It is for this reason that I urge all of you to check with me if you experience any difficulty in this matter. We cannot guarantee to solve your problem but we can offer some positive assistance. So much for the legal aspects of this last year.

You all know that as a result of almost two years of negotiations with the United Synagogue we embarked on a one year trial of a program, suggested by the United Synagogue involving Placement and finances.

At a meeting held yesterday, the combined Executive and National Councils considered very carefully the merits and shortcomings of the new procedures. Generally speaking we found that we were not satisfied with the reaction which the new procedures seem to have on the autonomy of our Assembly.

After a long and detailed discussion the Councils voted unanimously to instruct our officers to open negotiations with the United Synagogue for a re-evaluation of these procedures with the view of returning to our previous form of placement procedure.

I have asked Morris Schorr, to whom we are indebted without hope of repayment for the devotion he has shown to the work of the Placement Committee, to report to us on some of his activities and observations but there are some things which I must say.

Even from my limited experience with Placement it is obvious that placement work, if it is to be properly carried out, is one of the most time-consuming and energy taxing jobs in our whole roster of activities.

Unfortunately, when a man asks for placement, he is usually in trouble. He needs someone to listen, to sympathize and to encourage him. He needs to be guided by someone who can remain objective about his abilities and potential;

someone who can without hurting him, point out when he is in the wrong, when he is aiming for a position for which he is not equipped and someone who can try to convince him that he ought to remain where he is.

As the Assembly continues to grow it will be vital to consider the employment of a professional director of placement on at least a part time basis — as in the case with the R.A. As we expand our activities even a full time Executive Vice President will have sufficient to keep him busy without the complete responsibility for this area. To expect a colleague to carry the tremendous responsibility of placement without compensation is unfair and unrealistic.

In addition to the problem of staff to handle placement there are a number of philosophical problems with which the committee has tried to come to grips and with which we have met with some success. We have, however, come nowhere near a complete solution.

We have tried, wherever possible, to make promotional placements. That is, if a position becomes open in a congregation of some reputation, we try to recommend to it men, for whom this would mean a step up. But it is not always easy. First of all we have to consider the justice of recommending a man who is serving a congregation and reports little or no difficulty over a man who is out of a position — or a man who is in a very precarious and unhappy position. Yet if these latter men are not equipped to handle the promotional position — recommending them does them and the Assembly irreparable harm. Then we must weigh the opportunities which these men may have ahead of them. If we pass them by this time are they young enough to wait for another chance. On the other hand are they too young — both in age or experience to be recommended now.

These are but a few of the many considerations which go into making a placement recommendation, and they should give you an inkling of the difficulties of satisfying everyone in placement.

In addition to this problem we shall very shortly begin to find ourselves facing the same problem with our older men as vexes the R.A. As one position after another becomes vacant we are almost always sure to receive a request for a young man. And by young they don't mean 40 or 45. I suggested in my report two years ago that we ought to begin to prepare our young congregations to take as their first cantor — not a youngster, being new themselves they could use an experienced man — whose needs, in all probability would be less than that of a younger man.

A great part of the answer to all of these problems lies in educating our congregations to this point of view. It seems only too obvious that the agency which is best equipped and most concerned with their solution is our own Placement Committee.

We have operated this year entirely on our own financial resources. We were able to do this for the year thanks to the funds zealously accumulated over the years from contributions of our own men, in form of dues and convention profits. At this rate, however, we cannot long survive. In cutting the Cantors Assembly from its budget the United Synagogue fails to give tangible recognition to the

tremendous service performed by the Cantors Assembly for the congregations of the United Synagogue by its very existence; in the Standards it sets and maintains, in its placement work, in its publication programs as well as in its educational program.

We have submitted a request for an allocation for next year to the Budget Committee for our very minimum needs. The request was accompanied by a detailed financial report. To date we have received no final decision from that Committee.

I shall report to all of you as soon as we are informed **on** their decision.

One of the means for producing income for the Assembly is the agreement we reached, last fall, with the Seminary's campaign department in which we are to receive 10% of the money raised by the Assembly for the Institute.

As was suggested last year, our Vice President, Moses Silverman, undertook to direct our campaign. As befits one who would lead, he raised, in less than 3 months, close to \$6,000. personally. Because of this — and because of the heroic efforts of a few of our dependable regulars we have this week reached \$20,000. — the amount needed before we begin to share. This — in the face of one of the most energetic and devoted campaigns ever conducted.

Once again we heard the same tired excuses, the same lack of understanding and the same protests — from the same people who have never raised any money. It is difficult for us to understand how any member of the Assembly can fail to appreciate the *importance to himself* of participating in this campaign. Especially after it received the open endorsement of the R.A. and the U.S. and the Seminary — something which we have been seeking year

In addition one would imagine that the knowledge that in raising funds for the Institute a hazzan was at the same time raising money for the Assembly would have caused even the humblest to put a shoulder to the wheel. How can we — you and I — with one breath demand recognition for the Assembly when the Assembly refuses to recognize its own obligations and its own self interest.

Naturally we are grateful to those of you who have participated but I have a feeling that some of our members just don't understand how much is at stake here — for if they did I should not have to stand here to belabor this point. It is still not too late. We have until the end of June to add to our quota. Every 10 dollars we produce now means a dollar to the Cantors Assembly.

Those of you who read your program know that due to the efforts and performance of one man, Moshe Nathanson, we can proudly announce the publication of Volume 2 of Zamru Lo. We believe you will find it one of the most useful publications ever to grace a hazzan's library. Almost a half again as large as Volume 1, it contains congregational melodies for the entire Sabbath day; a labor of love — it took almost 3 years of Moshe's time and effort. Despite rising costs we are able to offer it during this Convention at a pre-publication price of \$2.50. After the 28th of April the regular price will be \$3.50. We urge you to buy your own copies now and to place an order for your congregation with us **now so** that you can benefit from the reduced price.

A word about our Publication program. One hears a good deal of talk about how our publications compare with what other organizations are doing. I think it is time that we took a real look at what we have accomplished — on our own money — without one cent of subvention from anybody. One would be foolish to try to make light of the republication of the works of synagogue masters — especially since, as chairman of our Publication Committee, I recommended that we do just that at a Convention 1950 or 1951. However, we must practice a living hazzanut — and in that direction — in the field of the creating new *gebrauchsmusik* which is so desperately needed we need take a back seat to no one.

Everyone in Jewish life decried the use of secular music in the wedding ceremony. We did something about it. We were the first to stimulate creativity in that field. At our instigation Moshe Nathanson created for us a complete Birkat Hamazon which has in a few short years become the undisputed standard. We took cognizance of the growth of congregational singing in our congregations and published first one and now a second volume of new and traditional melodies.

We hope to publish, next year, a new Sabbath service by Baruch Schorr as well as much unpublished material of Zavel Zilberts. Those of you who have examined the Mushikalisher Pinkas and the Ersler volume carefully will find a hundred reasons to be glad we published them.

This is hardly a record to be ashamed of. In addition to musical publications, our Proceedings are, to date, the only ones of their kind and are much sought after by scholars and musicologists as indeed are back copies of the Cantors Voice which waits only for a willing editor to lend a hand to come back to life.

I should like to bring this rather lengthy report to an end with some observations on our Assembly.

I think as we grow, and our membership and activities expand it is important to understand what the Assembly is and what it is not; what it can and cannot be.

For one thing, the Assembly is unique; not only in so far as the Rabbinical or Educators Assembly is concerned but even when compared to professional organizations of all kinds.

We are an organization of professionals who practice an art that goes back almost to the beginning of the Common Era. We, in our time, after all those years, we had the strength, the courage, the foresight, the *z'chut* to establish a school for the training of those who would pursue that profession. We, ourselves, did not attend a school; we had no opportunity to prepare equally for this profession; we studied with different teachers — we studied different texts; we came from different backgrounds with varying degrees of secular and religious training. Yet we were able, in a few short years, to gather ourselves together into an effective force to improve the practice of our profession, to create new materials, to set up new goals and ideals and to sit in judgment, when necessary, on those who do not live up to these goals and ideals. And in the process raised our own status and station as individuals as well as the conditions under which we practice our profession.

Now how was this accomplished? By the action of the Assembly on the Jewish community, or by the action of the Assembly on its members?

I venture to say mostly by the latter. This, therefore, is what the Assembly is: It is an organization of professionals who have come together to improve their profession. This organization does this best by the influence it has on the practice of hazzanut by its members. It guides, educates, advises and chastises its members. When necessary, it can raise its collective voice on behalf of its membership.

Unlike a trade union it is not a bargaining agency — unlike a trade union it seeks to increase the membership of its profession instead of limiting it.

I think if all of us come to look upon the Assembly in this fashion we will be all the happier with its progress. The Assembly will be strongest when we have in each of our congregations a strong hazzan. The Assembly, however, can only guide the hazzan to his strength — it rarely can act as his muscles.

Some of you have reported being offended at the poor way in which this publication or that treats the hazzan. Naturally, for what it is worth, we try to object wherever we can. But should we not face the sad fact that the image of the hazzan in the public mind and the public press is but a reflection of what it sees and hears.

Last year, the New Yorker published a particularly nasty piece on hazzanim who officiate at resorts on Pesah. All of us were indignant. I wrote a long letter of correction in which I pointed out that such hazzanim were not truly representative. But I could not deny the fact that the story — so far as it went — was factual. All my protests could not deny that truth.

If we are concerned with the way we are represented in the press then it is up to us to change that representation by our own lives and conduct.

No one can win respect or reward for the individual hazzan but he himself. The Assembly can show him the way but he must take the path himself.

The position which the Assembly holds on any single issue is important mainly for its effect on the hazzan and for the success it has in teaching him to maintain that position.

This is not to say that the Assembly should not, when it can, speak up on behalf of any particular member. It should and does, but it should not be necessary to point out that the influence of our Assembly on our congregations — as the influence of the R.A. is on these congregations is in proportion only to the degree in which a congregation permits itself to be influenced. Short of a Din Torah or civil legal action we have no weapon to place in the hands of members except their own competence and indispensability.

Despite these limitations the Assembly and the individual have progressed financially and professionally. Those hazzanim who have matched his progress in material things — with spiritual growth — with a proper perspective of the importance of the hazzan in the

general scheme of things — those hazzanim — in addition to being successful are also happy.

May the Almighty grant us all that *z'chut*.

I cannot conclude without a word of gratitude to the many of you who lent a hand this year.

To our President, Isaac Wall, to David Puttermann and to the other officers, Moses Silverman, Moshe Nathanson and Pinchas Spiro. To Saul Meisels, Harry Weinberg and their committees for what will prove to be a most extraordinary Convention. To each member of the Ex-Executive Council; to Morris Schorr and Abraham Friedman for their dedication and loyalty to the placement needs of our Assembly, and finally, to Mrs. Sadie Druckerman who has once again proven herself the only truly indispensable personality of the Assembly.

Like Abou ben Adam, may their tribe increase and may we all be privileged to meet again next year, in good health and in a world at peace. Amen.

## REPORT OF THE PLACEMENT COMMITTEE

**Hazzan Morris Schorr**  
**Chairman**

Because of the new set-up between the Cantors Assembly and the Department of Music of the United Synagogue, and because of a request by many of our colleagues for more clarification, I should like to begin my report with a detailed explanation of placement procedure as it exists under the new system.

Hazzan Paul Kavon, as you know, is the new Director of the Department of Services. His office is at the Seminary. Once a week, usually on Tuesdays, Paul Kavon comes to our office at 1109 Fifth Avenue, the present headquarters of the Cantors Assembly. In his files are all congregational requests for cantors. An abbreviated copy of each is in our own files. Each request is carefully discussed and analyzed. Suitable recommendations are made, which Paul Kavon forwards to the respective congregations. At the same time our office informs those seeking placement, so that congregations X, Y and Z and applicants A. B. and C. may begin negotiations. In short, congregations requesting the services of a cantor are handled by the United Synagogue, while matters pertaining to the cantors are handled by our Placement Commission. This includes all files of members and non-members, questionnaires and confidential material.

Interviews with new applicants (i.e., non-members seeking placement) are also given by the members of our Placement Commission. The word "interview" is somewhat misleading. "Examination" would be more correct, since each applicant is thoroughly screened in Hebrew, voice, liturgy, Hazzanuth music, cantillation, etc., to determine his qualifications. (for your information, there are almost as many rejections as there are acceptances, especially those applying for High Holiday positions).

The following remarks are directed to colleagues applying for placement. Please notify our office immediately upon hearing from any congregation or congregations to

whom you have been recommended. If we do not hear from you within a reasonable time, we are forced to make additional recommendations, and by doing so your chances become limited. Also, once your name has been suggested and after said congregation has corresponded with you, it is perfectly in order, and even helpful, to continue writing to them on your own. As a rule they are very slow in reaching decisions, and it may very well be that a reminder on your part will convince them that you are keenly interested, and spur them on to act with greater speed.

The Placement Commission since October, 1959 meets regularly on Tuesdays. It consists of three members of the Cantors Assembly, Hazzanim Abraham Friedman, Samuel Rosenbaum and Morris Schorr. Rabbi David Kogen, representing the Cantors Institute, and Mr. Krumbein of the Student Placement Committee, are also on this committee, but they do not attend these meetings regularly.

Finally, our usual report regarding the number of cantors placed, members and non-members, as well as the number of congregations requesting cantors during the 1958-1959 period, is not included here, since this information has already appeared in our last proceedings.

### "LET'S TALK IT OVER"

The chairman opened the floor to all members present for a free discussion of all matters relating to the Cantors Assembly:

Hazzan Simon Bermanis made a suggestion that each member of the Cantors Assembly be forced to raise at least \$100 for the purpose of providing the Cantors Assembly with funds to afford it to continue operations independently.

Hazzan Morton Shames made a suggestion that we ask all congregations which are in the Enrollment Plan of the Seminary to allocate a percentage for the Cantors Institute. The answer given by the Executive V.P. was that the purpose of our campaign is to raise *extra funds* in addition to the funds raised by the regular Seminary campaign.

Hazzan Shames also urged the members of the Cantors Assembly to try to include in their Adult Education Program some lectures devoted to Jewish Music.

Hazzan Gregor Shelkan spoke of the need to institute compulsory fund-raising obligations on members of the Cantors Assembly.

Hazzan Abraham Salkov spoke of the requirements for membership under the new charter, and also on the need for improvements in our Placement Procedures.

Hazzan Hyman Sky and Hazzan Ben Belfer brought up the question of congregations including the Cantors Institute in the list of those benefitting from the Seminary Campaign. They thought that this harmed the chances of a successful separate campaign for the Cantors Institute. The Executive V.P. answered that in the past the complaints have been just the opposite — that congregations omitted the Cantors Institute from the list. He pointed out that we can't have it both ways.

Hazzan Abraham Marton took issue with the suggestion to force our members to raise funds. His suggestion was

to engage a professional Field Director for this purpose to activate our members.

Hazzan Robert Shapiro also questioned the wisdom of enforcing a compulsory fund-raising policy. He also spoke of the need for improvement in the area of public relations.

Hazzan Arnold Schrater spoke of the problems of the Metropolitan New York Regional Branch.

Hazzan Sigmund Z. Lipp spoke of fund-raising techniques.

Hazzan Arthur Yolkoff spoke of the need for a liaison between the Cantors Assembly and the Cantors Institute.

Hazzan Eleazar Bernstein spoke about the projected Israel Trip.

The meeting adjourned at 5: 10 with a Minchah Service.

## EVENING SESSION

Tuesday, April 26th, 1960

### REPORT OF THE MUSIC COMMITTEE

*Hazzan Moshe Nathanson*

It is with a feeling of great satisfaction that we come before this Convention with (instead of "*Terutsim*" and apologies) a new publication — long overdue and anxiously awaited by our colleagues — namely "*Zamru Lo*" Vol. II for the entire day of Sabbath.

The *warm* response to our first volume of "*Zumru Lo*" has indeed encouraged us to proceed with *this* latest book which contains a vast variety of Congregational melodies for almost all the prayers of *Shaharit*, *Hallel*, *Torah Service*, *Birkat-Hahodesh*, *Musaf*, *Minha*, *Ma-ariv*, including *S-firah* and *Haydalah*. In addition we have included a fine collection of *Z'mirot* for afternoon, *Sholosh Sudos*, *Oneg Shabbat* and *Motsa-ey Shabbat* before and after *Haydalah*. Together with our previous volume which contains the melodies and *Z'mirot* for Friday evening we are now proud to present to our synagogues the finest Congregational Songster for the entire *Shabbat*.

Besides the numerous tunes of our great masters of the past we have drawn mostly from the compositions sent in by our colleagues -Cantors and Choral directors — to whom our committee is indebted and ever grateful.

Because of the enormous rise in the cost of production since the publication of Vol. I, we could not go beyond a page book and were, therefore, forced to eliminate a substantial amount of material sent in by our colleagues, as well as to delete long cantorial solos which were to serve as a link between one part of the congregational melody and the other. We ask their forgiveness.

Volume II contains about 400 items while Volume I only 260 items. It was only when the engraver reached "Olenu" that he realized that too much was eliminated and asked for additional material. This accounts for several "En Kelohenus" and "Adon Olams" originally not intended to be included.

"Ma Tovu", "Vahavta" and additional melodies for "Olenu", "Adon Olam" and for Z'mirot, Hymns and "Oneg Shabbaz" will be found in "Zamru Lo" Vol I.

In conclusion we want to thank Hazzan David Putterman for the many hours he spent in examining and selecting the material of this new book and Hazzan Samuel Rosenbaum for his encouragement and guidance, as well as Mr. Norman Warembud of Mills Music, Inc. who out of sheer friendship to our Executive Vice President and to the Cantors Assembly in general, has unselfishly volunteered and has done us a tremendous service in producing for us this beautiful "Zamru Lo" Vol. II.

It is our hope that this new volume will find grace in the eyes of all so that we may be encouraged to proceed with our next volume for the festivals and High Holy Days.

## GREETINGS FROM THE UNITED SYNAGOGUE OF AMERICA

Bernath L. Jacobs  
President

Mr. Chairman and dear friends:

It is a great joy and a high privilege for me to be with you this evening, and to bring you the greetings of the United Synagogue of America.

Those of you who know me at all, are aware, I am sure, of my weakness for hazzanut and for hazzanim. Ever since as far back as I can remember, I have always had great admiration for your calling, and some of my closest friends frequently suspect that at heart I am really a frustrated hazzan!

You will understand therefore, I am sure, how happy I was thirteen years ago when the United Synagogue took the initiative to bring together a number of the hazzanim of our Conservative congregations to organize them into the Cantors Assembly of America.

You will also understand, I am sure, how happy I have been over the years to observe the splendid progress of your organization and the fine efforts which you have been making to raise the standards of your sacred calling.

I know that some of you are impatient and are eager to accomplish even more than you have already accomplished. This is all to the 'good, and I am sure that in the long run this impatience will stand you in good stead, and will serve as a stimulant to continued progress.

At the same time, I think it is good for all of us not to lose sight of the fact that the Cantors Assembly is only thirteen years old, and that during these short

few years you really have accomplished much more than we had any right to expect of you.

We should all be proud of the contribution which you have made over these thirteen years to change the image of the American hazzan. I believe this is a most important function. We must constantly teach ourselves and the American Jewish community that hazzanut is a sacred calling and that the hazzan is indeed a member of the klei *kodesh*. I am sorry to say that we still have a long way to go in attaining this goal. Unfortunately, too many hazzanim still don't understand the sanctity of their profession themselves. It's just another job to them. I know some hazzanim who would just as soon forsake their profession tomorrow if they received a better offer in the commercial world. I really don't regard them as hazzanim in the true sense of the word, and no matter how beautiful their voices may be I really don't think they have anything to offer to raise the prestige of the cantorial profession or to further the cause of Judaism.

I don't mind telling you that I am proud of your president who, as you know, happens to be my own cantor. Here is a man whom I regard as a true hazzan, and I wish that we had many more like him. Everyone who knows Isaac Wall knows that over and above his great musical talents, he is a pious Jew. And when you listen to Hazzan Wall's davening, there is no doubt in your mind that you are listening to genuine prayer, and you have the feeling that surely the Almighty Himself must take heed of such prayer!

I am **sure** that there are many others in the Cantors Assembly who are as sincere and as dedicated to their sacred calling as Isaac Wall is and it is my fervent hope that in the not too distant future we will be able to say this about every *single member* of the Cantors Assembly.

I am also proud of another hazzan whom we recently appointed to our United Synagogue staff. I am referring, of course, to Paul Kavon who was appointed last year to the full-time post of director of services to affiliated congregations. Although he has been with us only a short while, Hazzan Kavon has already endeared himself in the hearts of all of us. I don't know if you know this, but in the entire history of the United Synagogue, Hazzan Kavon is the first hazzan to be appointed to a full-time executive post on our staff, and I am happy to tell you that he reflects great credit upon all of us, and especially upon your calling. I am sure that as time goes on, he will prove himself even more effective, and I know that all of you will find him &voted to your best interests and to the cause of Judaism.

When we first organized the Cantors Assembly thirteen years ago, I don't think any of us really expected that we would accomplish as much as we did in this short time. I am sure that when the Rabbinical Assembly was thirteen years old they didn't have so much achievement to their credit.

We therefore have every reason to look forward with even greater confidence to the years ahead. I am sure that we are on the right track. I am sure also that the leadership of the Cantors Assembly has a clear un-

derstanding of the great objectives for which the Cantors Assembly was founded, and they will proceed with full determination to attain these objectives.

I can also assure you that the United Synagogue will continue to stand by our side and to give you every possible support. We believe that the hazzan has much to offer to the enrichment of the synagogue and we want to do everything we can to encourage him to be a true *sheliach tzibbur*, who will always reflect great credit upon his congregation and whose prayers will always be received with favor by the Almighty.

## THE PRESIDENT'S REPORT

*Hazzan Isaac I. Wall*

*President, Cantors Assembly of America*

My Dear Friends,

I come, as you know, from a family which has divided the labor quite satisfactorily between Rabbi and Hazzan. In fact my brother and I had long ago decided that I would not make speeches and he would not help the Hazzan find the key! It is with great concern for my brother's congregation that I dare to make this speech. If he should hear that I have broken the agreement, he may start singing and then his *Baaley Batim* would blame me!

However, that be, Presidents have to make speeches. Fortunately, our Executive Vice President has already filled you in on the details of the past year. I will therefore direct my remarks to an examination of what lies ahead. If the Wells of Prophecy have been dried up these several millenia and longer, the Wells of Hope and Dreams are ours to dig afresh. Before I begin my speech let me say a few words of thanks and praise very well deserved.

To our Executive Vice President go my thanks and praise for a task well done under conditions that have rarely been easy and not infrequently almost impossible. I am ever mindful of the many sacrifices he has made for the good of our assembly, and I am indeed grateful to him for making my job easier. To Sam Rosenbaum, I wish continued success in his work as our Executive Officer. May the Cantors Assembly grow under his care.

To our Vice President Hazzan Moses Silverman, I wish to shower him with much praise and thanks for his ardent work as chairman of the campaign, raising of funds for the Cantors Institute. He is doing a magnificent job and has set a fine example by raising on his own the sum of over \$6,000.00. I wish everyone could try to follow that example, for it is most essential that we raise a vast sum of money this year.

To Hauan Pinchas Spiro, I wish to thank for a very capable job as secretary. His minutes have kept us informed of our activities and plans in the most meticulous manner. May he continue to serve us.

To our Placement Committee — Hazzan Morris Shorr and his committee many thanks. Much of the work of this important committee is usually known only to those individuals directly concerned. Our *growth* and stature

can well be measured by the scope of the Placement Committee activities.

To Moshe Nathanson for his wonderful work in writing and compiling the music for "*Zamru Lo ZZ*" which will be on sale tomorrow. Hazzan Nathanson has set the highest example of devotion to Jewish life and to his people. Such devotion can only come from a man who has dedicated his life to serve his people. God give him long life and many years of active service with us and in his own community.

At this time I want to give a special thanks to Hazzan Saul Meisels and his Co-Chairman Harry Weinberg and their Committee. We are all grateful for their planning and the results deserve all of our applause.

Last, but not least, go our heartfelt thanks to Mrs. Sadie Druckerman for her tireless and devoted service to all of us. Nothing is ever too difficult for her and she is always ready to be of service to all who enter our busy office. May God grant her long life and good health and may she be with us for many years.

The image of our convention theme has an intriguing word — "Image". To me the word has always had an idolatrous connotation. A word of caution might interjected here. During the short span of our existence as an organization we have spent much time in the area of improving the status of the Hazzan. It would seem to me that our time would be better spent on improving the stature of the Hazzan and let the status shift for itself. As we grow in the understanding of our duties and apply ourselves to them *lishmah* the by-products will begin to appear. Incidentally, I note that our Rabbis are also dealing with the image of the Rabbis. Would it be heretical for your president to suggest that we obstruct our own progress when we put emphasis upon honor and position rather than on service and inspiration. So many people come to the Synagogue because they love the Rabbi or the Hazzan rather than because they love God and wish to worship him in his "Holy Sanctuary."

The story is told of the famous American preacher Philip Brookes who became sick and he asked his brother to take over the service. When the brother rose to preach, many people seeing that their beloved preacher was not on the pulpit, rose to leave. Whereupon he called out "all those who came to worship Philip Brooks may now leave. Those who came to worship God will be seated!" I see the role of the Hazzan continuing to evolve and develop. We are far removed from the era of the musical virtuoso who would be followed by his bleacher fans as he traveled from shul to shul to "give a *shabbos*." No longer is he one who thinks of himself as an entertainer whose presence gives the budgetary burdens of the Host Synagogue a help by the attraction of "ticket buyers." Today he would like to be regarded as a responsible, dignified, cultured, pious, religious minister. But wanting will not make it so.

With great timidity I suggest that we must be less concerned with how much people like what we do but rather how much it need be done. I would urge that we pay more attention to teaching our people the cultural heritage in our *nusach*. Enough submission to the

frivolous tunes which sometimes come hidden in the Trojan Horse of congregational singing.

We need more emphasis upon creative work in the field of Jewish Liturgical Music; there are vast untapped resources in the musical legacies of our Sephardic brethren to which we should turn.

Enough of Second Avenue and Broadway. Let us create music that will inspire and elevate our people. Most of the congregational melodies can be sung by our people, but they do nothing for their souls. The Bach Mass leaves the congregation mute but it stands in awe overwhelmed by the majesty of the music.

We need not to please, but to inspire — to disturb — to arouse — to inflame. This requires not only singers but composers.

Let the image of the Hazzan during this next decade be that of a man who has stood with bare feet at the burning bush and forever after knows that he stands on Holy Ground. In the spirit of the above sermon I would like to suggest several ideas that have been occupying my mind.

In order to stimulate original works for the Synagogue and to attract brilliant minds, we should establish grants in aid to promising young people. Even as in other areas of Jewish Religious Life the *yehidei s'gullah* are encouraged and supported, we should do the same. We should offer fellowships for Hazzanim, choir directors and others interested in the field of Liturgical Music to enable them to sit and learn and develop in order to create and to teach.

Let us dream of the possibilities of a Jewish Music Camp to which we could attract young people with talent and enthusiasm.

In order to accomplish the above suggestions, I would here propose the establishment of the "Friends of the Cantors Assembly of America." I have thought about this a good deal and it seems to offer a great deal of merit. If each Hazzan would get at least ten people of his congregation and more if possible, to become members of this organization at a very nominal fee, we would have a group of about 3,000. This group of Lay People known as "the Friends of the Cantors Assembly of America" would receive bulletins and articles put out by us giving them the news of interest in Synagogue Music, special articles on the liturgy, etc. The education of the Layman to the understanding of the service and its music must and should be developed, his love for music can be cultivated. This could become the educational arm of the Cantors Assembly to the interested Laymen of our congregations.

Let me conclude by saying that I believe that the role of the Hazzan in the life of our people has not

yet been fully delineated. We shall continue to evolve an ever growing image of that role. As the American Jewish Community and especially the Conservative movement moves forward to better understanding of itself, its great religious cultural tradition and its obligations to the future — so do I see America's Hazzanim taking their rightful place as mature, learned, dedicated, inspired servants and teachers. We who serve a people that has known how to sing the praises of God in the past will yet produce men from our Assembly who will remember that the greatest songs are still in the *Az Yashir* in the future.

## A CONCERT OF MUSIC FOR THE SYNAGOGUE from the EUROPEAN TRADITION

*Tuesday Evening, April twenty sixth, 1960  
at 10 o'clock*

This is the first in a series of two Concerts of Music for the Synagogue. It is dedicated to that Golden Age of Synagogue composition and Hazzanic virtuosity which flourished in Eastern Europe between the mid-nineteenth century and the First World War.

Written for the Jew who was thoroughly at home in the synagogue and passionately loved its music it beautifully mirrors the intensity and devotion of Jewish life of that era.

Hazzanim, in particular, will ever be indebted to these Masters; under their impetus and inspiration Hazzanut flowered to full bloom. Even after their own glorious voices were stilled they continue to live in the works and memories they contributed to the ancient hazzanic art and tradition.

Included in this Concert are the works of some of those who, living in the New World, created in the spirit of the Old.

### PROGRAM

Horiu Ladonoy --- .....	.L. Lewandowski
	Metropolitan Choral Ensemble
Modim Anachnu Loch .....#.....f.....A. Blum	
	Hazzan Nathan Chaitovsky
	Temple Sinai, Philadelphia, Pa.
Shir Hamaalos _L_ -... F. Birnbaum	
	Metropolitan Choral Ensemble
Ov Horachamim .....	Y. Rosen
	Hazzan Yechiel Rosen
	Congregation B'nai Jeshurun, Philadelphia, Pa.

Sefiras Ha-omer .....	2.	<b>S. Alman</b>
Metropolitan Choral Ensemble		
Hazzan Mario Botashansky, <b>Soloist</b>		
Temple Adath Israel, Bronx, New York		
Machnisey Rachamim .....	<i>Yeruchom Hakoton</i>	
Hazzan Harry Brockman		
Congregation Shaare Torah, Brooklyn, New York		
R'tzei Vimnuchosenu .....	— .I. Alter	
Metropolitan Choral Ensemble		
Hazzan Harry Altman, <b>Soloist</b>		
Congregation B'nai Israel, Freeport, Long Island		
Misratze B'rachamim .....	— .E. Schnipelisky	
Hazzan Sol Wechsler		
Beth El Congregation, Norfolk, Virginia		
Adonoy Z'choronu .....	— .D. Novakowsky	
Metropolitan Choral Ensemble		
Hazzan Sholom Nelson, <b>Soloist</b>		
L'olom Yehey Odom — .....	— .D. Xusevitsky	
Hazzan David Kusevitsky		
Temple Emanuel, Brooklyn, New York		
Selections from N'iloh .....	— .D. Novakowsky	
Metropolitan Choral Ensemble		
Hazzan Robert Cohen, <b>Soloist</b>		
Yism'chu .....	— .Z. Zilberts	
Metropolitan Choral Ensemble		

#### Participants:

##### THE METROPOLITAN CHORAL ENSEMBLE

Oscar Julius, *Conductor*

Goldie Greenstein, *Piano*

#### Hazzanim:

Harry Altman	Sol Mendelson
Mario Botashansky	Sholom Nelson
Robert Cohen	Wallace Oxenhom
Simcha Dainow	Irving Rogoff
Abraham Fogel	Marvin Savitt
Herbert Harris	Samuel Seidelman
David Mann	Abraham B. Shapiro

*assisted by*

Samuel Bernstein	Leon Levitz
Yasha Davidoff	Ben Trotman
Sol Zimmelman	

Wednesday, April 27th, 1960

##### PRESERVING THE NUSACH OF THE WEEK-DAY SERVICE

A Workshop by

**Hazzan Pinchas Spiro**

*Congregation Emanu-El  
Philadelphia, Penna.*

#### PART I: INTRODUCTION

The common trend in many youth and adult congregations throughout the country to neglect and even abuse the authentic week-day Nusach has given cause for

concern to many hazzanim and music educators and has motivated the presentation of this workshop. In order to approach properly the subject and to present it in its right perspective, it was necessary to find out and establish the common practices in most American Conservative congregations in respect to this area of worship. However, this information was not readily available. The situation is such that each congregation exists and operates as if it were an island unto itself.

Although the vast majority of the rabbis are graduates of the same institution — the Jewish Theological Seminary of America, they are not bound by any formal code of practice and eventually develop, in their own congregations, their own *Minhag Hamakom* to suit their tastes and temperaments.

The Hazzanim, who do not even have a common training ground, function in a similar fashion. Since the rabbi and the hazzan are unable to visit other congregations during the season, there exists an unfortunate lack of exchange of information.

The only glimpse into the modus operandi of other institutions that rabbis and hazzanim get is by talking to their colleagues at conventions. Other than that, it is a wasteful process of trial and error, or, at best, relying on ideas imported by travelling congregants.

I cannot, therefore, state with the certainty of a statistician the extend to which the problem of the deteriorating week-day Nusach exists in other congregations throughout the country. I have personally encountered the problem in several places and, since the publication of my experimental "COMPLETE WEEK-DAY SERVICE", I have received many communications from colleagues confirming my thesis.

I am lead to believe that the problem of the week-day Nusach is a *Makat Medinah* and merits our serious consideration.

#### PART II: THE PROBLEMS OF THE WEEK-DAY NUSACH

The problem, stated simply, is that the week-day mode, one of our ancient and sacred *Nuschu'ot*, now faces the prospect of extinction and of becoming merely a museum item. There is a tendency in a growing number of congregations (both youth and adult) to substitute Sabbath and holiday chants for the authentic week-day Nusach. While this practice concerns primarily congregational chants, the parts of the *Ba'al Tfilah* are also affected. They are constantly being neglected and replaced by chants of other modes. In order to understand why this problem is becoming more acute as time goes on, it is necessary to examine briefly the conditions of week-day worship as it exists today in the Conservative synagogue.

The average daily Minyan consists mainly of young men (some women, too) who are mourners and who come to say Kadish. The remainder are a few older, retired people. The majority barely read Hebrew and only very few understand the *Pirush Hamilot*. Except for an occasional announcement of the page, there is no English in the service. The person conducting the services is usually the *Shamash* and on some occasion an older congregant. Sometimes we find among the mourners an earnest young man who hesitatingly leads the service.

The element of time is a dominant factor in most week-day services. The tempo is quite fast and the *Sh'moneh Esrey* is usually reduced to a "*Heicheh K'dusheh*."

The younger people, conditioned to congregational participation on Sabbath and holidays, are anxious for some sort of participation in this service as well. Since there are no congregational chants in the traditional week-day mode, the custom has become to "borrow" and incorporate familiar Sabbath and holiday chants into the week-day service. On Sundays, when the congregants are at leisure, this is done on a larger scale. To people who have been brought up in the traditional synagogue — the *Sha'atnez* of melodies is almost unbearable!

At youth services the week-day Nusach is often completely abandoned. On Sunday mornings, there is in many synagogues a popular service for pre- and post-Bar Mitzvah boys. (These services are often called "*Talis* and *T'filin Clubs*" and attendance is usually required as part of the Bar Mitzvah course.) It is an abbreviated service, followed by an enjoyable breakfast and ending with *Birkat Hamazon* and a *Torah* lesson. Many schools also include an abbreviated *Minchah — Ma'ariv* service for the entire school as part of each daily session. These services are conducted by the children with little adult supervision. There is a great deal of congregational singing, even of the parts that are usually reserved for the *Ba'al T'filah*. The tunes? — all taken from the familiar Sabbath service!

The week-day services in some of our finest Jewish summer camps (and I do not hesitate mentioning Camp Ramah by name) follow the very same pattern.

We have already pointed out the main reason for the inclusion of Sabbath chants in the week-day service — the desire for congregational singing and the lack of appropriate chants in the week-day mode.

Those responsible for the children's services often give another reason for "borrowing" Sabbath chants and substituting them for the week-day mode. They say: "After all, it is the Sabbath services which these children will most likely attend as adults. It is therefore more practical to teach them the Sabbath melodies."

While the first reason is valid (and will be dealt with later in the portion devoted to a proposed solution), the second reason is completely unacceptable. It is a poor excuse for expediency. There is ample room in a well-organized school program for both the week-day and the Sabbath modes, and even *Shalosh R'galim* and *Yamim Nora'im*. Shortcuts will lead us nowhere. By making the Sabbath modes "*vochedik*", we are not enhancing the Sabbath services. Ultimately, the abolishment of one traditional mode may open the door and lead to the neglect and abuse of all the others.

Speaking to an audience of hazzanim, I know that I don't have to convince you of the importance of preserving all of our authentic *Nuscha'ot*. However, since the question is often being raised, it requires a comprehensive reply.

### **PART III: THE CASE FOR THE PRESERVATION OF ALL OUR NUSCHA'OT**

In considering the importance of preserving our time-honored *Nuscha'ot* (and the week-day *Nusach* in particular, since it faces extinction), we must approach the problem not just from the point of view of Hazzanim — Sh'lickey *Tzibur*, but also from the point of view of music educators, since this too is our role in the modern synagogue.

There was a time when our musical traditions permeated every nuance of our lives, from the chanting of *Modeh Ani* in the early morning to the *Sh'ma* we chanted before retiring. Now, we no longer live in an environment in which Jewish living is an organic part of our being. Now, the Jewish child must learn all this as separate elements in the process of his formal Jewish education. What came naturally to the Jew of the past through the influence of his Jewish home as part of his daily life, must now be carefully planned and implanted in his school curriculum. We must bear in mind that since the home can practically be discounted as a factor in his Jewish education, the child will not learn anywhere else those things we exclude from our synagogue program. Whether we like it or not, the direct responsibility for his Jewishness or the lack of it falls on us.

The intricate structure of modes and motifs by which each service and particular section is identified, is nor merely a casual and arbitrary arrangement. It constitutes one of the most fascinating aspects in the colorful mosaic of our liturgical musical heritage which has been lovingly preserved and passed on to us through countless generations.

The use of these modes and motifs has an important psychological significance. They help create for each service and for each holiday an individual color and mood. By recreating the individual atmosphere of each service

through the use of the correct modes, we are able to recollect vividly the fond and stirring memories of our parents' and grandparents' pious devotion and faith. Each time we worship, we are able to relive these memories intensely and to experience them anew. This manner of daily identification is a living link between the past, the present and the future. The continued existence of all of our traditional modes of worship is therefore vital for the future preservation of our traditional patterns of Jewish living and Jewish emotional experience.

In discussing the importance of our traditional modes, it is necessary to consider the fundamental question of the word (Logos) and the tone (Melos) in the service. The historical development of all liturgical music follows a gradual but constant shift of emphasis from word to melody.

In the traditional Jewish worship not one single word has ever been spoken but always chanted. Recently, we see a trend to shift the emphasis back from the melody to the cold word. It started as a reaction against the abuse of the word by same hazzanim as evidenced by endless and often meaningless repetition of one word back and forth.

While a certain amount of leveling off, of balance and restraint is necessary, we must, however, watch against the tendency to utilize the spoken word without chant. There is something un-Jewish in blank recitation.

As a summation for my case for the preservation of all our authentic *Nuscha'ot*, I should like to quote a passage from A. Z. Idelsohn's book "Jewish Music": "A music to be understood and to be intelligently analyzed must be approached in the spirit and from the point of view of the people of whom it was born. For genuine music is the tonal expression of the life and struggle of a people or of a group which has created ideals of its own, an outlook of life of its own, as the result of its life, its conviction, its faith. 'The musician (says J. G. Frazer) has done his part as well as the prophet and the thinker in the making of religion. Every faith has its appropriate music, and the difference between the creeds might almost be expressed in musical notation. For we cannot doubt that this, the most ultimate and affecting of all the arts, has done much to create as well as to express the religious emotions, thus modifying more or less the fabric of belief to which at first it seems only to minister!' Even more applicable is this statement to the Jews, as a religious, historical and racial group with pronounced original spiritual and intellectual features. They cannot but have a musical expression of their own!"

#### **PART IV: A DETAILED MUSICAL ANALYSIS OF THE WEEK-DAY SERVICE**

Although parts of the week-day service are based on, what is generally agreed to be, among the most

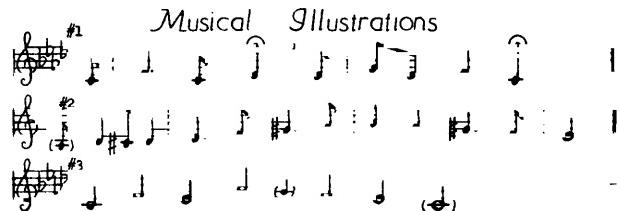
ancient of Jewish musical modes, the recorded notation of the week-day Nusach started only at the very end of the 19th century, in Germany. Until then, it was a music to be understood and to be intelligently analyzed, *Torah sheb'al peh*, or rather a *Mesorah*. In order to understand why the recorded notation of the week-day Nusach has been neglected for such a long time, it is necessary to consider the basic difference between this Nusach and the *Nuscha'ot* for Sabbath and the holidays.

While the latter were chanted primarily by the hazzan and lent themselves to artistic creativity, the week-day Nusach has always been strictly utilitarian in nature. For similar reasons, we find the same situation in the early recordings of art songs and in the neglect of folk song material. Only in recent years do we find an increasing interest in the preservation of folk song material.

It is necessary to state at this point that there is no universal agreement as to the exact version of the week-day Nusach. It differs from country to country and from region to region. Even among those that utilize the same version, there are differences as to the portions of the service that utilize certain modes. Because of the practical nature of this workshop and for the sake of simplification, we shall concern ourselves only with the version of the Nusach which is generally utilized in most Conservative congregations in this country. I believe that we can call this version East-European.

The week-day *Shacharis Nusach* can be divided into three main sections:

- a) From the beginning of the service up to "Yishtabach". (#1).
- b) From "Yishtabach" up to the "Amidah". (#2)
- c) The "Amidah". (#3)



The common denominator in all the three formulas is a rather limited range consisting of approximately five notes. Even the second formula, from "Yishtabach" to "Tzur Yisro'el", which is the Ahovoh Raboh mode, is limited to the lower part of the scale. (Incidentally, this is the only section in the service which utilizes the same mode for the same prayers on Sabbath and week-days). Add to this the hurried, unrhythmic, Plain Psalmody

style of performance and you have the unpretentious "vochedigen" characteristics.

Illustrations #4a and #4b show how the same *Ahavoh Raboh* mode is utilized differently on week-days and on Sabbath.

#4a:- Weekday version of "AHAVOH RABOH" mode.

V'-chu- lqm m'-kab-lim a- le- hem ol mal-chus shq- ma-yim  
zeh mi- zeh v'-nos-nim r'- shus seh lg - zeh l' - hak  
dish l' - yots- rom b' - na - chas ru - ach

#4b:- Sabbath version of "AHAVOH RABOH" mode.

V'-chu- lqm m'-kab-lim a- le- hem ol mal-chus shq-  
ma-yim zeh mi- zeh v'-nos-nim r'- shus  
seh lg - zeh l' - hak dish l' - yots- rom  
b' - na - chas ru - ach b' - eq - foh v' - ru - rq u - vin - i  
moh k'do - shph ku - lqm k' - e - chph  
nim v' - om - rim b' - yir - ph

The first part of the Shacharis, from "Ma Tovu" up till "Birkos Hashachar", is customarily recited silently before and after the *Hanachat T'filin*. The *Ba'al T'filah* starts the service with the "Birkos Hashachar". Up to the "Amidah" he chants only the concluding line or two of each prayer.

The application of formula #1 is illustrated in example #5.

Bq - ruch a-tqh A-do-noy, E-lo-he-nu me-lech hq-o-lqm, a-sher ng-  
san la-sech-vi vi-nqf l' - hav-chin ben yom u-vn loi-lqm.

An interesting fact is that this mode is identical to the mode in which the Torah blessings are chanted on Sabbath. (#6)

Bq - ruch a-tqh A-do-noy, E-lo-he-nu me-lech hq-o-lqm, a-sher ng-  
san vi-nqf san lq-mu es to - rq - so, Bq - ruch a-tqh do - noy  
no - sen ha - to - rq.

This is also the mode in which, on Sabbath, the section between "Shochen Ad" and "Es Shem Ho'el" is chanted. (#7)

Sho - chen ad mo - rom v' - ko - dash sh' - mo

Incidentally, many congregations mistakenly utilize this mode for the "P'sukev D'zimrah" on Sabbath (#8a). The correct mode for this section is in Major (#8b), or, in the Hassidic tradition, the upper part of the very same scale (#8c). The last illustration in this group (#8d) demonstrates the week-day mode for the same section (see formula #1).

Bq - ruch she - q - mar v' - hq - yqh hq - o - lqm  
Bq - ruch she - q - mar v' - hq - yqh hq - o - lqm  
Ma - gid d' - vq - rqv l' - Ya - a - kov, chu - kqv u - mish - pq - tqv l' - Yis - rq - el  
Lo - q - sph chen l' - chq - goy u - mish - pq - tim bal ye - dq - um  
Ha - l' - lu - yqh, Ha - l' - lu - yqh  
Bq - ruch she - q - mar v' - hq - yqh hq - o - lqm. Bq - ruch Hu.

Up to "Bor'chu", there are no congregational responses. (That is, if we disregard the "Hal'luvoh" endings which, in ancient times were chanted by the congregation). Of course, in the old fashioned Shul, the "daveners" recited the entire service audibly, and even though the *Ba'al T'filah* faced the Ark, he was always aware of their presence and had the warm feeling that they were with him at all times!

I want to mention the fact that when the *Ba'al T'filah* happens to be a *Mohel* with a *Brit Milah* that day, he chants the "V'choros Habris" and "Vayosha" to the

tune of the cantillations of "Oz Yoshir" on *Shabbat Shirah*. I shall make reference to this fact later on.

The point of departure from section "A" (formula #1) to section "B" (formula #2 — *Ahavoh Raboh*) occurs in most congregations at the end of "Yishtabach" starting with the words "B'rochos V'hodoos". But, many congregations start that section at the end of "Oz Yoshir" with the words "V'olu Moshi'im B'har Tziyon". The modulation is quite simple (#9).

In this section of the service there are several congregational responses, (*Boruch Adonoy Hamvoroch*, *Kodosh Kodosh*, *Boruch K'vod*, *Sh'ma*, *Mi Chomochoh* and *Adonoy Yimloch*), but in the traditional week-day service, (and I am using the term "traditional" hesitatingly), these responses were not chanted to any given melody.

The fact that the *Ahavoh Raboh* mode is utilized for the same prayers on both Sabbath and week-days requires further comment. We have already indicated that the week-day version of the *Ahavoh Raboh* is limited to the lower five notes of the scale. We might also mention that there is a difference in the resting point of the concluding phrases "*Boruch atoh Adonoy*", where on Sabbath (#10a) it is either on the 3rd or on the subtonic, while on week-days (#10b) it is most often on the 4th.

The basic difference, however, is that of a devotional style, feeling and mood. Simplicity versus Elaboration is what makes the difference between the "*Shabesdigen*" and "*Vochedigen*" davenen.

The third main section of the service is the "*Amidah*". (I refer you once again to formula #3.) The Ovos section has the characteristics of the Pentatonic scale. According to Dr. Eric Werner, this mode is the most ancient of all the preserved Jewish modes. (He states that Clement of Alexandria and Plutarch made mention of this mode.) This mode is identical to the mode in which the blessings after the *Haftoroh* are chanted (#11).

The concluding part of the Shacharis l'chol contains a variety of Nuschaot and can perhaps be regarded as a musical recapitulation of the service. (I have recently heard from a former student of Hazzan Gershon Ephros that he compared the structure of this service to that of a Sonata Form)

The Tachanun section (which, incidentally, is omitted nowadays in many Conservative congregations) starts like the *P'sukei D'zimrah* (#12).

"*Shomer Yisroel*" is sung either in Minor or in *Ahavoh Raboh* (#13a).

The concluding paragraph is like the mode of "*Amidah*" (#13b).

The *Chatzi Kadish* that follows is in the same mode (#14).

The *Hotza'at Hatorah* ("Vay'hi Binso'a", "Gadlu", "V'sigoleh V'sero'eh") is sung in a mode similar to that of the Torah Cantillations of the High Holy Days (#15, #16a, #16b). The two versions of "Gadlu" (#16a and #16b) show how similar this mode is to the mode of the first part of Shacharis (#1).

The Torah blessings are sung either as on Sabbath (#17a), which is exactly formula #1, or in major but ending in the relative minor (#17b). In many German communities they, too, were sung to the melody of the High Holy Day cantillations (#17c).



The four "Yhi Rotzons" are sung in the *Ahavoh Raboh* mode.

The *Chatzi Kadish* after *K'riat Hatorah* is in major except for the concluding phrase which modulates to the relative minor.

The "Ashrey" is like the "Ashrey" of *P'sukev D'zimroh*. The *shir shel yom* is sometimes sung in the major.

The Week-day Minchah service starts with "Ashrey" as in the *P'sukev D'zimroh*. The *Chatzi Kadish* is like that after *Tachanun*. The *Amidah* is exactly like that of the *Shacharis*.

The Week-day *Ma'ariv* service consists almost in its entirely of a limited version of the *Ahavoh Raboh* mode. Particular attention must be paid to the resting point of the concluding phrase: "Boruch Atoh Adonoy". (Illustrations #18a to #18f all rest on the 4th. Illustration #18g does not follow that rule, and I have included it to show that there is no universal agreement even on this point.)

The prayers "Ahavas Olom" and "Hashkivenu" were only concluded in the regular service. However, when the hazzan chanted these prayers, on special occasions, he used the Friday evening mode except for the concluding phrases where he modulated back to the *Ahavoh Raboh* mode.

#### PART V: THE THEORETICAL SOLUTION TO THE PROBLEM OF THE WEEK-DAY NUSACH

Our search for a solution to this, and other musical problems that face us, must be based on clearly defined principles. These principles must, of course, be compatible to the philosophy of the Conservative Movement which we serve and to which we are dedicated.

The Conservative philosophy is based on two fundamental principles: On the one hand, it is firmly based on the

preservation of the *Halachah*. On the other hand, it is based on the conviction that Jewish law has always been a growing process, a dynamic force that took into account every new condition that arose in life.

These two principles can be applied to our musical thinking. Musically speaking, we can regard our authentic traditional *Nuscha'ot* as our "*Halachah*". But, we must remember that it is not a stagnant entity which regards contemporary needs; it is a fluid, a living organism with an instinctive sense of self-preservation, growing, developing and adapting itself to conditions of life. However, in our attempts to adapt our "*Halachah*" to the new conditions, we must watch lest we destroy its essence.

During the course of this workshop, we have already established that the two main weakening factors in the week-day *Nusach* are: a) the absence of congregational chants, b) the limited range of the week-day modes which is a hindrance to the creation of interesting melodies. While the elimination of these two weakening factors will be a step towards the restoration of the week-day service, the question that requires a satisfactory answer is first: are they essential factors or are they only superficial results of circumstances that existed in the past but do not apply any more to present conditions?

It is a fact that the week-day service, unlike the other services of the year, has developed under the pressure of time. It has been a hurried service without the adequate time and patience which are necessary for relaxed chants. (One must add that the fact that the service has not lacked in reverence is due only to the intimate familiarity with each word and its meaning.) The hastily-mumbled service of the past no longer fits into our concept of a meaningful Conservative service. Both youth and adult services must include a reasonable amount of congregational participation if praying is to continue to serve as an elevating and inspiring emotional experience.

Now to the second weakening factor — the limited range. We must take into account the fact that, unlike the Sabbath and holiday services, the week-day service has usually been conducted by laymen, often without adequate musical or vocal abilities. (We may cite the fact that it was usually the prerogative of the person observing a *Yahrtzeit* to conduct the service.) It stands to reason that the limited musical abilities of those conducting the week-day service, and the need to keep this service accessible to everyone, has dictated its limited range and its simplicity. To prove the soundness of this theory, we may point out that the only part of the Sabbath service which was conducted by laymen (the *P'sukev D'zimrah* section) is also rather limited in range.

If the evaluation of the above-mentioned two weakening factors in the week-day service has validity, the solution of the problem can be achieved by composing a new week-day service based on authentic traditional modes, but containing a great deal of congregational chants, and by utilizing with due care a reasonably enlarged range which will help in creating a richer and more interesting melodic line. This is what I attempted to do in my experimental "COMPLETE WEEK-DAY SERVICE" for youth and adult congregations.

*PART VI: PRESENTING THE COMPLETE WEEK-DAY SERVICE" (BY THE AUTHOR OF THIS WORK-SHOP) AS A SUGGESTED PRACTICAL SOLUTION*

By labeling this service "experimental", I inadvertently, stigmatized it somewhat. But, on the other hand, I could afford to introduce and incorporate some rather bold innovations. I do not consider this service as the final or only answer. (In fact, since I issued the service and introduced it in my congregation two years ago, I myself have changed my mind about some of the innovations which I introduced.) You will agree, however, that it is much easier to find fault and to criticize than to offer a better alternative. I have found that out when I came to my rabbi and complained to him about the deteriorated state of the week-day services in our congregation. I was unprepared for his challenging answer: "I am not unaware of the shortcomings of our week-day services, but I don't know what to do about it. Can you offer a solution to our problem?" During the next three years in which I concerned myself almost exclusively with this problem, I often regretted my rush to criticize! I probably would have abandoned this project if it were not for the constant encouragement given me by my rabbi, Maxwell M. Farber of Congregation Emanu-El, in times of doubt, and for his unfailing confidence in me. When I finally came to him with the completed work, he gave me the full freedom to introduce it at all the week-day services in our congregation. To appreciate it fully, you must remember that it meant a complete and drastic overhaul of entrenched practices and customs that have almost become mores. The gratifying results over a period of two years have more than amply rewarded me for my efforts. And now to a description of some of the innovations in my service:

The most important innovation is, in my opinion, the inclusion of a great number of congregational chants. (A detailed list of all the congregational chants may be found at the end.) I am not suggesting that all of these chants be utilized in one service. The number will depend on the type of service and on the occasion. At children's services (usually abbreviated) one would tend to include as many congregational chants as possible. In a well organized and developed service, the chants can be rotated. At adult services, only a limited number of chants will ordinarily be used. These are the chants which are marked on the list with an "X", and are traditionally reserved for the congregation on Sabbath and holidays. On Sundays and on other occasions when the service is not too rushed (e.g. national holidays) some of the others may be introduced.

Some hazzanim are concerned over the fact that at children's services, the entire congregation joins the *Ba'al T'filah* even in selections that are reserved for him alone (e.g. "Ovos"). One must bear in mind that these are "practice services" and educational values must come first. There is really no danger that congregational chants will replace the *Ba'al T'filah* altogether. At any rate, I have provided a second version for the use of the *Ba'al T'filah* alone for all the selections which are not congregational by tradition. (These are the selections which are not marked "X" on the list.)

While I have allowed myself a certain amount of freedom in my arrangements of the congregational chants, I have been particularly careful not to tamper with the parts reserved for the *Ba'al T'filah*. In order that the week-day service continue to be accessible to any layman with average ability, I have kept his part free (rhythmically), simple and strictly within the limits of pure Nusach. (Illustration #19)

#19 Ba'al T'filah (free chant):

The following selections are from:  
"COMPLETE WEEKDAY SERVICE" - Spiro  
Copyright 1959  
ASH-RE yosh-ve ve-se-chq, od y'-ha-le-lu-chq se - lph:  
Cong. (strict tempo):  
ASH-RE HO-QM SHE-KQ-CHQ LO, ASH-RE HO-QM SHE-A-DO-NOT E-DO-HQV.

The main elements which, I believe, all congregational chants must contain are: a) A good melodic line, usually within the reasonable range of one octave. It must be interesting and easy to memorize. b) A strong and steady rhythmic pulse. c) A simple and recognizable form.

Composing congregational chants for the week-day service, because of its pioneering aspect, required experimentation with other elements: The most important task was to remain within the general bounds of correct Nusach while creating new material. By that I mean not only the scale and the number of notes which I could use, but more important, the character of the mode which is determined by the recurrent melodic patterns, by the tendency to return to certain notes and by typical cadential formulas. (The points illustrated in #20 may be better understood by reviewing first illustrations #1, #5 and #6)

### I. MA TOVU

P. Spiro

#20

Congr.

Ma to - vu o - ho - le - cho ya - e - kov mish - ke - no se - cho yis - ro -  
el - la - ni b' - rou char - a' - cho o - vo ve - se -  
cho, ek - ta - cha - oh el he - chal - had - shi - cho b' - yir - o - le - cho.  
solo A - do - noy, o - ha - li - mi - on be - re - cho un - kom - nich - k' - vo - de - cho, ka - a -  
ni est - ta - cha - oh v' - ar - ro - oh, es - ri - cho lif - ne a - do - noy o - n -  
Congr. Ma - ni s' - fi - to - si i' - cho a - do - noy as ro - eton E - lo -  
him b' - rou char - a - cho, a - ne - ni be - e - mes yis - ch - cho.

The few extra notes which I added for the sake of melodic variety, were used sparingly in order not to make them too prominent. The process of composing these melodies was a combination of careful calculation, plus an instinctive feeling for the particular mode. The ultimate test of each new congregational chant was its natural blending with the part that preceded it and its smooth transition to the part that follows it. (Illustration #21)

#21 Ba'al T'filah:

t-qh gi-bor l-o-lqm A-do-noy, m'-cha-ye me-sim a-tqh rav l'-ho-shi-a  
CONGREGATION:  
M'-CHAL-KEL CHA-YIM B'-CHE-SED, M'-CHA-YE ME-SIM B'-  
Ba'al T'filah:  
RA-CHA-NIM RA-BIM etc... V'-ne-o-mon a-tqh l'-ha-cha-yos me-sim etc.

An important melodic element which I incorporated in my new congregational chants is the Israeli idiom. It is a Modal idiom and, in my opinion, blends well with the week-day modes. (Illustrations #22a, #22b and also #21)

#22a CONGREGATION:  
A-HA-VAS O-LQM BES YIS-RQ-EL AM-CHQ Q-HAV - TQH...  
#22b CONGREGATION:  
HASH-KI- VE-NU A-DO-NOY E-LO-HE-NU L'-SHO-LON, V'-HA-A-MI-DE-NU MAL-  
KE-NU L'-CHA-YIM.....

While the Israeli idiom comes to me naturally, because I was born and raised in Jerusalem, its incorporation in my service was quite deliberate. I want to give credit for this idea to Hazzan Max Wohlberg. I also want to take this opportunity to express to him my gratitude for his generous help and for his guidance in preparing this workshop. Needless to say that I am absolving him from the final responsibility. The thought was that musical creativity in this country, and particularly in the liturgical field, must reflect the impact of the modern miracle — the creation of the State of Israel. In our own lifetime, we have been privileged to see the two thousand year old dream, the dream for which we have been praying every day, come true. Israel is already making great strides towards creating a unique and original culture which serves as an inspiration to Jews all over the world. Indeed, we are looking forward with confidence to the day when, once again, "Mitzion tetze torah, udvar adonay mi'yrushalayim"!

In addition to drawing from the melodic material of modern Israel, I have also incorporated in the new congregational chants material from our old and beloved folk songs which, unlike the folk songs of other peoples, has been to a very great extent religious in nature.

### 3. SIM SHOLOM

#23 Andante cantabile P. Spiro

Sim sho - lo - m to - uch av-ro - olo bo - o - lo m  
che - nu vo - che - sed v' - re - da - min o - le - mu v' - al tol yis - ro - el e - me - cho. Ben  
che - nu o - ve - nu ku - lo - nu k - e - chad b' - or po ne - - cho  
ki v' - or po - ne - cho no - sa - to lo - mu a - do - noy e - lo - he - mu, ta -

res cha-yim v' - a - ha - mes che - sed a - da - do - koh av - ro - chah - o - re - cha -  
min v' - cha - yim v' - sha - lam v' - tor b' - e - re - cho l' - oo -  
roch es am - cho yes - - ro - - el b' - chol os us -  
chol sha - oh bish - lo - me - - cho Bo - rush a - to a - do - noy (etc.)  
Hazzan:

Concerning the question of originality, I want to state that I was not concerned with originality for its own sake. In laboring on this service I had in mind a more important objective and that was to make it functional. In order to achieve this goal, I employed every means in my possession. Had I been concerned whether it has been done before or not, this service would never have come into existence.

I have encountered several difficulties due to the unmetered text of most of the prayers. In attempting to give musical interpretation to the words, it became difficult sometimes to give the prayers the desired musical form. I have also attempted to adhere to the proper accentuation of the words (*Mil'el Mil'ra*) through the melodic line. (Strong accents will occur on the strong parts of the measure or on the highest note of any given melodic grouping.) But, I found it necessary to deviate several times in order not to crowd in too many syllables into one beat. The fact that I was determined not to repeat any word in the entire service also created difficulties.

The "COMPLETE WEEK-DAY SERVICE" was intended for both youth and adult services alike and it is the result of a long search for a common denominator. My contention was that it is a mistake to teach children one version of the service and then, as they grow up, to tell them: Now we will teach you the way *adults* do it! (This applies, of course, not only to the week-day service but to all the other services of the year as well.) I will admit, however, that I have concerned myself more with the needs of the children than with the needs of the adults. In the first place children are more flexible than adults who are set in their ways — right or wrong. Then, the problem is much more acute with children's services. Finally, the children of today are the adults of tomorrow. With this in mind, I incorporated several prayers that are usually said silently. I gave them prominence because of their important educational value. These prayers are: "*V'ha'arev Noh*", "*Elohai N'shomoh*", the Torah blessing (which, as I mentioned earlier, is chanted in the same Nusach on Sabbath,), "*Shirat Hayam*", "*V'ohavtoh*" and "*Vayomer*". The melodies for the last three selections are from the correct Torah cantillations. In a Junior Congregation where these three

prayers are chanted at every service, there should be no problem of training Torah Readers! (Illustration #24 demonstrates the transition from the Nusach of formula #1 into the cantillation of "Shirat Hayam" of Shabbat Shirah).

#24 Ba'al T'filah (free chant)

Va-yar Yis-rg-el es ha-yod hag-do-lgh a-sher o-sch A-do-nay b'Mits-  
ra-yim, va-yir-u ho-qm es A-do-nay, va-yu-a-mi-mu BA-do-nay

In a paper which I delivered at the 1956 Annual Convention of the Cantors Assembly, I called attention to the alarming practice in many congregations of deliberately changing the cantillation tunes and of tampering with these our oldest and most authentic remnants of our musical legacy. I want once again to reiterate the suggestion once made by Hazzan Max Wohlberg that the Cantors Assembly call a conference of recognized Jewish musicians and musicologists for the purpose of recommending a unified version of the trop for American Jewry — A "Nusach America".

In my service, I have followed the version of the Torah cantillations of Professor Solomon Rosowsky.

Finally, I want to mention the problem of composing congregational chants in the *Ahavoh Raboh* mode for prayers that are sung in this mode on both week-days and Sabbath. When I compiled my service, I utilized in this mode the Sabbath melodies which we use in our congregation. My reasoning was that since the mode is the same, why confuse the children with two different settings for the same prayer. I have since come to realize that I was wrong. Among those that enlightened me was Hazzan Gershon Ephros who indicated to me the need *l'havdil ben hakodesh v'hachol*. I also realized that by using Sabbath melodies on week-days (even though in the correct mode), I am defeating my entire purpose since I am leaving the door open to others to do the

### Yishتابך

ANDANTE CON MOTO  
CONGREGATION: P. Spiro

#25 YISH-TA-BACH SHIM-CHU LQ-AD MAL-KE-NU HO-EL HA-ME-LECH HA-QD-  
DOL VI-HA-KQ-DCSH BA-SHO-MA-YIM U-VO-Q-RETZ KI L'-CHQ HQ-EH A-DO  
NOY E-LO-HE-NU VE-LO-HE A-VO-SE - NU SHIR USH-VO-CHOH HA-LEL V'ZDM-  
RQH, OZ U-MEM-SHQ-LQH NE - TZACH G'-DU-LQH UG-VU-RQH T'-HI-LQH V'SIF-  
E-RES K'-DU-SHQH U-MAL-CHUS. B'ruch a-tqhn-a-do-nay, El me-lech gg-dol ba-tish-bq-chos  
ad o-lcm. B'ruch a-tqhn-a-do-nay, El me-lech gg-dol ba-tish-bq-chos  
El ha-ho-dq-os a-don ha-nif-lop-cs ha-bo-cher b'-shi-re sim-rqh  
mo-lech El che ho-o-lo-mmim. Yis-ga-dal v'-yis-ka-dash sh'ma-ra-bob ...

same in other parts of the service, where the modes are different. The problem that still remains is that the moment we give the week-day *Ahavoh Raboh* a rhythmic tune, it immediately sounds "Shabesdig". (See illustration #25).

The problem still requires solution.

### CONCLUSION:

In closing, permit me to share with you this final thought: There is no question that it is the hazzan who is the guardian of our musical heritage and that it is he who is responsible for its preservation and development. We have just discussed one area in this field that has recently been neglected and abused. We must face up to the fact that while others in the synagogue structure may share in the blame, it is the hazzan who must bear the final responsibility, and it is he whose sacred duty and obligation it is to remedy the situation. He cannot delegate this responsibility to others without giving up his birthright and his *raison d'être*.

Let us start our work with the youth, and if we exercise wisely our fortunate privilege, we shall instill in the hearts of our children such a love for our musical heritage that their hearts will be singing joyously and Jewishly long after the age of youth is past!

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## תפינות המתאימות לשירת קהל Selections Suitable For Congregational Singing

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וינה צדוק .35	פָּרָגָן .36	עַמְּנָנָה עַל .37	פָּרָגָן .38	פָּרָגָן .39	פָּרָגָן .40	פָּרָגָן .41	פָּרָגָן .42	פָּרָגָן .43	פָּרָגָן .44	פָּרָגָן .45
וינה צדוק .3										

The strength of the bridge is further increased by the rabbis role as a darshan, preacher. The Jew of the past, who lived in the ghetto, and whose weltanchaung was totally Jewish, could dispense with the sermon. Not so with Joseph Smith. The sermon enables him to relate to our peoples past, and further serves to bridge Jewish tradition and Western intellect. We should welcome the sermon as an integral part of the service. To feed the emotions with music, may prove to be fruitless if the intellect remains starved. It would be presumptuous on the part of the rabbi to select the specific music for the service, but the overall theme and the balance of the service is the responsibility of the rabbi in close consultation with his Hazzan.

The grandeur of the service can be enhanced if the music, the sermon, the readings would all be integrated as a spiritual unit.

Finally, if the synagogue is to be Jewish in substance and not only in membership the rabbi must have a deciding influence in administrative affairs. There are right and wrong ways to raise funds; there are moral issues involved in the raising of membership dues; there is good taste and problems of ethics in catered affairs; there is the dignity of Judaism at stake in every press release. The professional administrator carried out the basic policy, but the content and character must emanate from the spiritual leader. Woe to our people and woe to its leaders if our situation would fit the Talmudic statement "*Harei shulkhun vehur'ei basar ueharei sukin v'en lanu le-ekhol.*"

"Behold there is a table laden with meat and proper utensils, but there is nothing to eat." (Kiddushin 46a)

We cannot afford the luxury of having well-organized and well-executed Synagogue programs that do not reflect the essence of the Synagogue.

It is indeed, a heavy burden for a rabbi to be pastor, educator, preacher and administrator. But the future of Judaism in America depends on Joseph Smith entering the world of the Rabbi, which is after all your world as well. The urgency of the situation demands that the burden be taken up by the rabbi. Let us work together in harmony, and the future of Judaism in America is assured.

## THE HAZZAN

*Hazzan Moses J. Silverman*

*Anshe Emet Synagogue, Chicago, Illinois*

As some of you may be aware, I represent the fifth generation of Cantors in my family. This year I mark my 25th anniversary in the Cantorate and my 20th year at Anshe Emet. Don't let my grey hair fool you. I assure you I am not that old because I began when I was very young. I have devoted my life to Hazzanut. My father, of blessed memory, was an outstanding Cantor. Two of his brothers were Cantors and I often think of the other brother who strayed from the straight and narrow — he became a Rabbi.

I am telling you all this because I could take a very prejudiced viewpoint in this discussion — some of you may think I will be doing so. However, I hope to make my comments as to the role of the Hazzan in the Synagogue with conviction, not bias. What I have

to say is based on my experience through the years and I want to speak to you as honestly and sincerely as I can.

To me, the Cantor is first and foremost the *sheliuch tzibbur* — *The messenger or representative of his congregation in prayer.* On this point I could dwell a long time, but I want to be brief. When God showed Moses how to build the tabernacle and its furnishings, the Talmud tells us he showed him the pattern of every object in fire. In other words, Moses saw everything with inspiration. When it came to the role of the *sheliuch tzibbur*, the Talmud makes a beautiful poetic statement "*shenitaf hukadosh buruch hu kesheliuch tzibbur veheruh lo l seyder hatfillah.*" It was as though God himself had wrapped himself in a talit, as does a *sheliuch tzibbur*, and showed to Moses the order of prayer, the devotion and holiness with which the *sheliuch tzibbur* should conduct the prayers. It is in the spirit of this quotation that I shall make my presentation.

I have been privileged to serve with some of the great Rabbis of this generation. In my role as Cantor I was never made to feel subservient or secondary. As a matter of fact, in my synagogue the large lectern in the center of the bima is the one from which I officiate. The Rabbi does his readings from the smaller lectern to my left. He uses the center lectern only to preach his sermon.

What I would like to establish is that without a doubt the Rabbi is the spiritual leader of the congregation and is the person to whom staff and lay people alike look for spiritual guidance, instruction and formulation of congregational policies. The cantor is the *sheliach tzibbur* and the leader of the congregation in prayer. This is good, but do you realize how much it means? It means that the Cantor, to fulfill this great responsibility must study and study and study. He dare not stagnate. When I speak of study, I am not thinking only in terms of music, but in terms of Hebrew and *r'fillah us well*. He should, of course, be a student of all modern music and the the music being created in Israel so that his interpretation may grow and develop and not remain static. He should constantly study voice, Jewish traditions and religious books so that through better understanding of the history of our people and origin of prayer, he may make prayers live and have greater meaning.

The Rabbis with whom I have served and with whom I have worked very closely have been an ever constant source of challenge to me, by virtue of their brilliance and scholarship. I realized very soon after coming to my congregation that it would not do for me to sing the same *V'shomru* or the same *Hashkivenu* week after week, that I would have to look for new material, bring in, if necessary, a text that would tie in with the Rabbi's sermon and interpret it. This procedure takes thought, study and time and the Hazzan who knows his business is the one who searches and seeks out new approaches and new ideas.

In summary — my most important responsibility to my congregation is serving as *sheliuch tzibbur* and what's more, my congregation feels the same way.

## PASTORAL ACTIVITIES

Through the years at Anshe Emet, I have become quite involved with the pastoral activity of the synagogue. My congregation has always considered me as a member of the clergy and I feel that pastoral work is one of the major responsibilities of any clergyman. There is no secret that we Jews are a highly emotional people and during a period of strain or stress a great need for the clergy is felt. It is true, of course, that this is primarily the responsibility of the Rabbi, but in my association with my Rabbi and my congregation, I am expected to share this with him. Mine is a large congregation, but, as a matter of fact, in many instances the Rabbi and I make calls together. This not only makes for a wonderful feeling of closeness between Rabbi and Cantor, but for a splendid relationship between Cantor and congregants.

## SPONSORSHIPS

In my congregation we have established a policy of having a member of our Executive Staff serve as sponsor to one of our affiliates. For example, the Rabbi sponsors the Sisterhood and the Mens Club. I also sponsor two groups — The Young Peoples League and The Business Womens Group. This means that at regular intervals I meet with the officers and board of these affiliates for consultation about their program for the year as well as any problems which they might have. In addition, I am, of course, always available to our Sisterhood, Mens Club and any other Synagogue group, as is our Rabbi.

Please note how mutually involved are the interests of the Rabbi and Cantor in our synagogue structure.

Some years ago at the request of my Sisterhood, I organized a choral group of approximately thirty women who meet once a week to learn various types of Jewish song. Just a short time ago this group joined with our full choir in a special musical service. As you know, a number of our colleagues are doing the same thing.

## MUSICAL PROGRAM

Now let me tell you what my responsibilities are in connection with our musical program. I have a splendid musical director and organist and an excellent choir, Erwin Jospe, known to many of you, and I choose repertoire together, discuss it at great length and make joint decisions. It then becomes his responsibility to rehearse the choir and to see to it that they are prepared for the various services.

I am very happy to say that we have done some wonderful things at Anshe Emet in the area of our musical program. We have chanted numerous new services and have brought to our pulpit outstanding Jewish musical personalities. This, too, takes time, energy and much rehearsing, but the net results are certainly worth it.

## TEACHING

I do no teaching to speak of in our schools, except for our Confirmation service. On Shavuot our children take over the entire service and I select and prepare the Hazzanim.

The over-all school program is delegated to our musical director. I know that in many congregations the set-up isn't quite the same. In many small congregations in smaller cities, Cantors serve as musical director and are responsible for the entire musical program. In some instances, the Cantor also serves as a Hebrew teacher and trains the Bar and Bat Mitzvah children.

In my opinion, the ideal situation for all of my colleagues would be one where it would not be necessary for the Cantor to teach Hebrew. Cantors should be Cantors and educators should be educators.

I look upon the Cantor as the person who works in cooperation with the Rabbi to serve the spiritual needs of the congregation. I feel he should not become so involved in teaching that he is considered a teacher rather than a Cantor.

Most important, much depends on the responsibilities a Cantor assumes when he goes to his particular congregation. I contend that if the Cantor is fortunate enough to be gifted with a fine voice, real cantorial talent, and a good Hebrew background, the congregation will accept him first in the role a *sheliach tzibbur* and will arrange for teaching to be done by others specifically trained in the field of teaching. I am referring here to the teaching of Hebrew — not music. The Cantor who is called upon to teach music should not frown upon it if it is within limits because it makes for his being looked upon as the key musical personality of the congregation, which he should be. Then, too, another advantage in this type of assignment is that it can unquestionably add to the stature and knowledge of the Cantor.

We must all understand that no two synagogues have the same requirements for the Cantor. There are congregations who, of necessity, require and expect more and those who require and expect less. Whatever the needs, a Cantor must have a thorough background and knowledge so that he may be able to assume his responsibilities and execute to the best of his ability those which come within the periphery of his sacred calling.

## OFFICIATION

I am aware of the fact that various synagogues have different approaches to the problem of what I term "Officiation", but I believe that all congregations should consider the procedure which I suggest. I officiate with my Rabbi at all religious functions — weddings, funerals, etc. — which involve our membership.

## COMMUNITY PARTICIPATION

Although this may not technically come under the role of the Cantor in the synagogue, I feel it is important enough to mention. To sing at community functions is one of the roles of the Cantor.

At one time a few of my board members objected to my participation in what they called "too many community functions." This was not the case because there were not too many and I have always put my duty to my congregation first. I still do. I have turned down

many an outside engagement which conflicted with the synagogue calendar and I shall continue to do so.

In any case, I made an issue of this and appeared at a meeting of our Board of Trustees. After not too much discussion they agreed with me that it was an honor to the synagogue when their Cantor was called upon to participate in a community function and that it added to the stature of the congregation. They also stated quite positively that in the area of public relations this was of great value because it brought prestige to the synagogue. This sort of thing can and should be done, but never at the cost of neglect of congregational duties. The synagogue must come first.

I feel very strongly that there are four areas in synagogue life, each one of which should be allocated to a particular person — the Rabbi, The Cantor, The Educator and The Administrator. Each should have his definite responsibilities which should be his alone and not overlap into a sphere which is not his. I don't want to be misunderstood because I feel just as strongly that for the sake of harmony, good will and colleagueship, these four people should confer with each other and meet regularly. In this way they work together towards their major objective — the growth and welfare of their synagogue in a true spirit of unanimity and cooperation.

I would like to close with the thought indicated in the Hinneni, a prayer written by a Cantor — I humbly submit that after all is said and done, the Cantor, regardless of what his duties might be, should continue to be worthy by his words and deeds to serve as the messenger of his congregation. To me, the *sheliach tzibbur* represents a shofar set to the lips of a peoples yearnings, longings, sorrows and joys. To me, he is the voice of the people who, through his lips, serve God.

As long as prayers and music will be dear to our people, so long will the Cantor be able to contribute his important share to the welfare of our people.

## . THE EDUCATOR

*Mr. Philip Arian*

*Temple Israel, Albany, N.Y. York*

The synagogue to me is the embodiment of two forms: art and education.

Art has been defined as a process wherein occurs the freeing of one's self; education can be thought of as the disciplining of one's self. It has been said by Richard H. Guggenheimer that the true artist sees the harmony, the wholeness, the tendencies toward perfection in things everywhere. The educator, on the other hand, should be equally as sensitive to the cacaphony, the incompleteness, and the limitations that life's relationships allow. The true artist in order to create from the depths of his inspiration must achieve a stance of detachment; the educator on the other hand, in order to teach and influence others must achieve a state of attachment. It can be said that art is chiefly concerned with the object that is perceived whereas education is concerned with the subject who is perceiving.

In the synagogue framework, — cannot art be defined as that free expression of the spirit; the pure ideal of human harmony and the state of perfection towards which Judaism bids us strive? And cannot education be understood as the attempt to translate these pure ideals into livable human terminology?

It is my feeling that the educator, the Hazzan, of course, and similarly the Rabbi, at their mature best, — are artists-educators. Their artistry consists in their striving to create modes and forms which have the perfect expression of Judaism as the ideal. Each of the three utilizes his own individual art form. The Rabbi as the painter of word pictures is an artist; the Hazzan is the poet of musical imagery, and the educator is the architect, the builder, the engineer of the intellect.

The synagogue educator assumes the role of artist when he constructs a curriculum. He pours his inspiration, his techniques and skills into a vessel which represents educational perfection. His creative effort portrays the ideal. He has woven a tapestry out of the cloth of ethics, morality, and religion. He has embroidered around these devices and techniques so as to endow his creation with life and meaning. He is now ready to permit his art form to speak to those who would listen. He discovers, however, much to his chagrin that while there are those who appreciate what he has created, most cannot understand and fathom what he is up to. What is this Jewish personality he is portraying — they ask. Why does Hebrew figure so prominently in the picture? Why is the teaching of ritual necessarily one of the strands in the tapestry?

It is at this point that the synagogue educator assumes the role of teacher. He must interpret, translate, argue, scold, cajole, and convince. In the pursuit of his goal, nothing in synagogue life will remain foreign to him if he is a conscientious educator. In order to stimulate the public to one day appreciate his creation, he may find it necessary to teach Bible and Bar Mitzvah, to instruct in the adult institute, to work with youth groups, to address Sisterhood and Brotherhood meetings, and even work with a fund-raising committee who is of the opinion that their efforts do not involve religious and educational attitudes.

The educator may have to change some of his preconceived designs here and there, but if he is a true artist, he will not alter the basic pattern he has structured. He will stubbornly cleave to those ideals represented in his creation. And if he be a true educator he will teach his people to appreciate his particular art form not because they respect him as an artist, but because they have been educated to understand what he is saying to them.

I conceive of the synagogue educator at his highest maturity as an artist-educator. In this respect he is no different from the Rabbi or the Hazzan both of whom to my mind are artists-educators.

But if the Rabbi, the Hazzan and the educator are true to the image of the synagogue — they are educators as well. For they are not creating in an abstract world of perfect beauty and symmetry, but rather in the real world of people and the picayune.

With this kind of structure — there can be no clear delineated areas of service since as educators all staff members are devoted to enhancement of Judaism — in whatever form it may take. As artists however, each has his own area of excellence which should be allowed full and free expression. Oftentimes through his artistry the Hazzan can express certain values more eloquently than anyone else. So it may be with each of the other members of the staff.

It is a fortunate congregation whose professional leaders can be artists of Judaism — each prepared and equipped to contribute to the artistic masterpiece that is Jewish expression.

I am aware that conflicts between the worlds of art and education cannot be avoided, but it is my feeling that in the final analysis any success that we may enjoy, and I use the term success in its deepest sense, will be as a result of our successfully working out a relationship between the world of art, that ideal perfection towards which we strive, and the world of education, that less than ideal reality in which we live.

## THE SYNAGOGUE ADMINISTRATOR

**Mr. Jerry Schoem  
Har Zion Temple  
Philadelphia, Pa.**

Maturity and wisdom are great blessings. I would like to begin my remarks by bestowing these attributes on the Cantors Assembly for arranging this forum. It is a great sign of maturity to my mind that each of the four professional groups have been given the opportunity to discuss and define our respective roles in the synagogue at this Convention of the Cantors Assembly.

Let me say at the outset that I am fully aware of the fact that each congregation has a somewhat different concept of the role that each of us play. All of our congregations should have the same goals — and I presume that we do — but, every congregation has their own set of values — their own unique approach to Judaism. Therefore, you should understand that not every Executive Director may travel the same path as I do, but, we are all determined to reach the same goal. Our goal, in common with that of our Rabbis, Cantors, and Educators, and working with our lay leaders, is to breathe the breath of a living Judaism into the hearts and souls of our congregants.

Now there is no doubt that there are some congregations that are blessed with inspired, dedicated lay leaders who are learned Jews, who have a deep feeling for and who practice traditional Judaism, men who have a positive philosophy as to the synagogue's place in the community. Where this kind of leadership is evident, we do have congregations that have attained places of preeminence in Jewish life. But, let us not fool ourselves into believing that this is a typical situation. If it were true that every congregation had enlightened lay leaders, then we would have no doubt about the depth of the religious revival that is taking place today — or to put it in different terms — the Seminary would have little

trouble raising sufficient funds — there would be no "empty" synagogue on Shabbos — the three day a week school through the high school level would involve ever) Jewish child — L. T. F. and U. S. Y. would be the only teen-age organizations.

Doctor Louis Levitsky, Rabbi of Oheb Shalom Congregation in South Orange, New Jersey, addressed the 1959 Convention of the N. A. S. A. In his talk, he called upon the synagogue administrator to join with the other professionals on the synagogue staff to share the burden for the perpetuation of Judaism. With the loss of European Jewry, the lack of religious idealism in Israel, and the general lack of lay leadership in America, Rabbi Levitsky placed the responsibility for the continuity of Jewish tradition squarely on the shoulders of the entire synagogue staff.

Now where does the Executive fit into this picture?

The Executive Director is charged with the responsibility of carrying out policies as delineated by the Board of Directors. But, in close consultation and cooperation with the Rabbi, he must attempt to shape those Board policies in positive terms. Positive terms here means many things. It means "Traditional Judaism" — it means intensive educational opportunities for both the child and the adult — positive terms means sufficient and intensive Jewishly centered leisure time activities — it means sound financial policies — it means good administrative practices.

These last few thoughts that I have expressed could be amplified upon *ad infinitum* if we were concerned at this point with a job analysis for the Executive Director. I gave much serious thought to this presentation. I asked three of my colleagues to criticize it for me. When I was asked to define my role as a synagogue administrator, I did not think you were looking for a job analysis. A very simple statement would have covered such an assignment.

It occurred to me that you would want to know if the administrator sees himself from a purely business or administrative viewpoint — handling \$200,000. and \$300,000. and \$400,000. budgets, or is he a person dedicated to the spiritual, educational and moral values of Judaism — as you are. What kind of a man is this person who is becoming one of the *Klay Kodesh* of the synagogue? Is his role strictly secular — through and through — or does he bring Jewish values to bear upon his work, in his role as synagogue administrator?

The modern progressive congregation needs and has a right to expect its Executive Director to bring not only a specific competence to the primary areas of his work, namely the administrative area, but an outlook and willingness to project every conceivable ramification of synagogue operations and activities as extensions of Judaism and the highest representations of the Conservative Movement.

The Rabbi in the American synagogue needs help — the Executive Director is too often an unused staunch ally. There is no intent here to enter the properly privileged relationship the Rabbi holds with the individual congregant. Neither is there any diminution of the actual leadership and community acceptance of the Rabbi

as the titular head of the great modern synagogue. I am speaking here for an acknowledgement of the Executive Director as the colleague of the Rabbi in many of the non-pastoral areas of his ministry. I refer to the consequent greater sharing of the problems of congregational leadership by the Rabbi with his Executive Director.

I am proud to tell you that I can make these comments based upon relationships developed over a period of eight years with my Rabbi, David A. Goldstein.

Naturally, the Executive Director must have the capacity in terms of awareness, understanding and ability.

The more the Rabbi relies upon the entire synagogue staff, the more he understands and appreciates that support, the more he will recognize the value of colleagues who are out to do their very best for their synagogue. From such staff interrelationships, the Rabbi can only prosper. Rabbi Edward Klein, of the Stephen Wise Free Synagogue of New York City, recently wrote in the National Jewish Post, "The Executive Director supplements the Rabbi's service in a way an assistant Rabbi, Cantor, Educational Director or Activities Director cannot." And may I add that the Executive Director cannot supplement the Rabbi in the way our Cantors and Educators do so well.

The burden of these remarks have been to focus on the philosophical aspects of the work of the synagogue administrator — on the broad goals of his profession. You will recall that I acknowledged at the outset that each of us in the environment of our own congregation would be faced with somewhat different relationships in our day to day work. Therefore, I have preferred to speak in general terms. While we hope that what has been said has full validity "I shmo", there is a larger goal which gives transcendent meaning.

The goal is to make of the synagogue the truly focal point in the lives of each family among our members, because we feel therein lies the greatest hope for a perpetuation of Jewish life and a vital Jewish community.

The family has selected the synagogue as the primary means of Jewish identification. The synagogue has the precious responsibility to nurture that family and to harvest from it sensitive and dedicated Jews. They will go out to the wider Jewish and non-Jewish community to contribute Jewish leadership with Jewish content they learned in the Hebrew School, from the Rabbi and from the Torah. The Federations and the Centers and the communal organizations use up leadership, they seldom create it.

The end products of our endeavors must be to make of the synagogue-oriented youth, compassionate Jewish leaders; for young adults an opportunity for service through which their natural competence will shine forth; for the widow and widower who have all their married lives found the synagogue exhilarating, an enriching haven; for the husband and wife, natural familial opportunities for fellowship, for Jewish beauty and purity that must transcend our current modest approaches to adult Jewish education. Our synagogues must be the source of strength for our Movement, providing leadership and funds and students for our Seminary.

All of this is related to the problems of membership, budgeting, financing, building management, etc., generally looked upon as the prime areas of the synagogue administrator. It is related by the simple fact that the congregant comes into contact with the synagogue administrator more often than with any other member of the staff. How he handles the mundane problems of day to day synagogue administrative matters with his congregants, with his Board members, with committees, with key people in his congregation — what he represents himself to be as a committed member of the official synagogue family — all of this influences his community.

We are becoming known more and more as Synagogue Administrators — not just as administrators who happen to work in the synagogue, rather, than, let us say, in a hospital. This then, is the important point — that the administrator must bring to bear upon his work all of the compassion and the understanding of his faith as well as a competence in the field of administration.

*Part Two:  
(Executive Session for Members and Wives)*

**"THE DEVELOPING ROLE OF THE HAZZAN  
IN THE AMERICAN SYNAGOGUE"**

*Summarized by  
Hazzan Samuel Rosenbaum*

The second half of the Session was devoted to an off-the-record discussion of the problems raised by the presentations in the first Session as well as by the members of the audience attending the Session.

Since many of the questions raised were of an extremely personal nature, they cannot be reprinted here.

A great deal of interest was shown in the results of a survey conducted by Hazzan Samuel Rosenbaum. A summary of his report is printed below.

After listening to the various points of view presented in the first session the hazzanim thereafter went on to consider the image of the hazzan in our synagogue today.

In order to place the discussion on a more scientific basis an especially prepared informational questionnaire had been distributed in advance to the membership of the Assembly. The results of this survey were most meaningful and pertinent.

A good deal of the information gleaned will be of interest to all Jews who are concerned with the future of the American synagogue.

300 questionnaires were sent out; 112 were returned and tabulated. Statistically speaking, such a small number of returns can hardly be considered conclusive, however, the results of the survey do have more validity than the figures alone indicate. While the United Synagogue membership is over 800, only 300 of these congregations are served by fulltime hazzanim (only such hazzanim are eligible for membership in the Cantors Assembly). So, while we are dealing with only 300, these congregations are obviously the more securely established ones in the move-

ment if for no other reason than that they are able to afford a hazzan in addition to a rabbi. Our returns, therefore, give us a picture of more than 1/3 of the more "successful" synagogue in the movement.

#### I. Size of congregations:

Here we sought to determine the number of families served by our congregations, as well as to answer the question of what is the predominant size of the congregations in the movement. This information is important in terms of the nature of assistance these congregations will require from the resources of the United Synagogue and its affiliates. Obviously the problems of a small **group are** not the same as those of a large congregation even if for no other reason than the disparity in budget. Where congregations are located is also of importance in terms of potential growth and capacity to attract competent staff.

Up to 400 families:	35
401 to 750 families:	35
751 to 1,000 families:	17
1,000 to 1,200 families:	6
Over 1,200 families:	10
Location of congregations:	
Large city:	50
Medium city:	45
Town:	15

We can conclude that the great bulk of our congregations are still in the small to medium category and that these congregations are to be found in the largest cities across the country.

This would indicate that despite the criticism and concern we hear regarding the ever-increasing size of our congregations and the resulting loss of contact between membership and leadership, the big majority of our congregations is still in the small to medium group, where this particular problem is not yet acute nor widespread.

The fact that so few of our congregations are located in smaller communities also bears serious thought and investigation. The sad fact is that the smaller the community, the greater the need for strengthening Jewish life. If these figures are truly representative we are failing those who need us most.

#### II. Religious Services:

In this category we hoped to learn what the general nature of our services is like.

a. All but 9 (103) congregations hold regular late Friday Evening Services. More than 2/3 of these hold them during the fall and winter months only; 20 congregations hold these services all year around. 3 congregations hold them "occasionally".

b. 107 (out of 112) congregations hold Sabbath morning **services** each Sabbath of the year.

While most congregations schedule services for both Friday evening and Sabbath morning, over 75% of these consider the late Friday Evening Service the major service of the week.

#### c. Prayer Books:

	<i>Sabbath</i>	<i>High Holy Days</i>
United Synagogue-Rabbinical Assembly	84	—
Silverman:	—	81
Union Prayer Book:	1	—
Reconstructionist:	5	3
Bloch:	1	2
Philips and Singer:	2	2
Bokser:	3	1
Singer:	2	—
Stem:	1	—
Jastrow — Klein:	1	2
Adler:	—	8

d. **Torah Readings:** In answer to the question of how much of the weekly Sidrah is read on Sabbath mornings the following information was received:

Entire Sidrah:	81
Part of Sidrah:	13
Third of Tri-annual:	18

e. **Daily Minyan:** 95 congregations hold a daily weekday minyan morning and evening.

#### f. *Where does the Cantor face?*

(At one time this was a critical factor in defining a conservative congregation.)

In 26 congregations the cantor always faces the Ark; in 63 he faces the congregation. In 12 congregations he faces the congregation on Friday evening and the Ark on Sabbath morning.

All of the above information must lead to the conclusion that the great majority of our congregations tend to be more or less "traditional," with a relatively small "left-wing."

#### III. Music Personnel:

73 congregations employ some **kind** of adult choir at Friday Evening Services; 13 also on the Festivals, 58 on the High Holy Days

In all cases the Cantor is responsible for the activity of the Choir. In half of the congregations employing choirs he prepares the Choir. In a good number he is assisted by a choir-master or organist.

93 of 112 congregations have mixed choirs; in only 5 congregations are non-Jewish singers employed.

39 congregations use the organ; 71 do not. Of the 39 who use it most use the organ on Friday evening, festivals and high holy days. Only 1 reports using the organ on Sabbath morning.

#### IV. Musical Activities:

Over 70 of the cantors responding conduct, or supervise, a formal musical curriculum in the congregational school.

80 cantors are involved in preparing Bar and Bas Mitzvah candidates.

In this connection it is of interest to note that while every congregation required Bar Mitzvah of their boys, almost all, 99 of 112, also require Bat Mitzvah of their

girls. These are held on Friday nights in 71 congregations; on Sabbath mornings in 16 congregations and in 10 congregations at either service.

94 Cantors assist Sisterhoods in preparing their programs.

65 Cantors assist Youth Groups

76 Cantors assist Men's Clubs

35 Cantors assist others (Couples Club, Golden Age, LTF etc.)

#### V. *Pastoral Duties:*

In 83 of the congregations reporting, cantors regularly join the rabbi or complement him in visiting the sick and the bereaved.

In 96 of the congregations the cantor officiates together with the rabbi at congregational weddings and funerals.

The session expressed its gratitude to Hazzan Robert Zalkin who assisted in framing the questionnaire and to Hazzan Kurt Silbermann for his invaluable assistance in tabulating and colating the returns.

\* \* \* \* \*

Having ascertained the image of form and practice of our congregations the Convention Seminar went on to discuss the contributions hazzanim could make toward the development of a vital, informed and cultural Jewish community. Aside from the purely professional and technical aspects of the discussion three critical problems were crystallized.

Hazzanim must consider the revival of meaningful Jewish worship as one of their most important tasks. Such a worship will flourish only when those who come to pray develop an understanding of Israel's eternal role in history and when they are possessed of a deep conviction as to the value of the Jewish way of life for themselves and all mankind.

Second, the synagogue stands in desperate need of a return to a concern for Jewish culture. Synagogue life is enjoying great activity; there is much noise, much movement but little accomplishment. Many congregations strain to lure Jews to them by any means, by entertainment and activities having little in common with the unique quality of our history, our land or our people. The Jewish spirit lies entombed in many of our new and beautiful synagogue structures. It is the task of the hazzan, together with the rabbi and with small, devoted nucleus of foresighted laymen, to displace the "lures" with activities which bear the unmistakable imprint of Judaism.

Third, and perhaps most important, the hazzan, along with other leadership, faces the task of purifying Jewish life. To point out at all times what is good and what is bad, what is genuine and what is false, whether it be popular or not. To keep in sharp focus the difference between the vulgar and the beautiful, the fleeting and the eternal, the holy and the common.

No easy or certain solutions were discovered at the sessions. The discussion did, however, point up a number of practical steps which the hazzanim undertook to initiate and which would in due time, help to create an atmosphere in our congregations in which these problems could be more easily tackled and, eventually, solved.

In the question of "meaningful Jewish worship" the hazzan is most intimately involved. In this area some hazzanim are already making and others must soon begin to make a most critical m-appraisal of the norms and criteria for this important activity. It is not a simple matter for hazzanim to put aside a many centuries old concept of hazzanut in which musical inventiveness, harmonic variety, bravura style, complexity, ornamentation and pure vocal achievements were the attainments needed to capture the imagination and spirit of worshippers, for a concept which is in almost complete opposition. Our worshippers today are not only far behind previous generations in Jewish literacy, but along with all mankind do not even feel themselves in **need** of prayer.

It becomes the **task**, then, of the hazzan, as it is the **concern** of the rabbi and the congregation to utilize his particular skills in a new and different manner so as to arouse first the interest and then the participation of those who come to the synagogue. It is not enough for the hazzan merely to make peace with this new concept, but he must be prepared to engage in a constant study of his congregation and his own techniques so that a new and more attractive form can evolve in order that even a Jew of this age can discover the beauty, the wisdom, and the comfort of Jewish prayer.

It is the duty, likewise of the congregation to undertake this period of transition, exploration and experimentation in a spirit of true cooperation and understanding if all are to benefit from what is learned.

The hazzanim decried the low cultural level to which much of our synagogue programing has sunk. All too many examples were introduced of program and activities by one synagogue affiliate or another which were far removed from the influence and interests of Judaism.

While the hazzanim resolved to maintain the highest standards in their own activities they likewise urged congregations and the United Synagogue's Program Department to be more selective, to be more concerned with the content and quality of a program than only with the numbers it will attract. They urged all not to succumb to the wave of vulgarization which seems to be sweeping our communities and which is being tolerated and defended in the name of "attracting people".

In all of this the hazzan was urged to assume his rightful role in leadership by preparing himself to be that resource individual who can command the respect and admiration of his congregation in all matters pertaining to synagogue traditions. Then he together with the rabbi can become influence for good in the work that is carried on in their synagogue.

There was complete agreement that the hazzan faces ever-expanding opportunities for service and leadership. Together with the rabbi, the educator and all *oskei bitsorkhei tzibbur* the way must be found to a creative and productive Jewish life here in America. The sessions concluded with the hope that the hazzan will add to his professional training and accomplishments an unending sense of dedication to meet the great challenge which faces American Judaism in the years ahead.

## EVENING SESSION

Wednesday, April 27, 1960

### REPORT ON THE CANTORS INSTITUTE

*Rabbi David C. Kogen  
Director, Cantors Institute*

Hazzan Wall, Hazzanim, Friends:

I am very pleased to be here at your Bar Mitzvah Convention, and want to extend greetings to you from Dr. Louis Finkelstein, Chancellor of the Seminary, and the entire Faculty of the Cantors Institute - Seminary College of Jewish Music.

I also want to take this opportunity to thank the Cantors Assembly for the impetus which you gave to the idea that the Seminary open a Cantors Institute. I am beginning to believe in the need for constructive fanaticism. No doubt, the leaders of the Cantors Assembly who campaigned valiantly for the opening of the Cantors Institute belong in this category of visionaries. At the same time I want to thank all the members of the Cantors Assembly who have, during these past eight years, helped to support the Cantors Institute through local concerts and campaigns.

**Now**, what is it that we try to do in **the** Cantors Institute?

The Cantors Institute aims to send Hazzanim into the field who are fully equipped Hebraically, musically and ideologically. To this end our students are exposed to an extensive program of Judaica as well as liturgical and general musical training. The modern cantor must be at home in the pulpit, be able to lead a young people's or congregational choir and handle all musical problems of his congregation.

His taste and knowledge are constantly deepened by careful analysis, study and re-creation of liturgical and general music of all styles. He is taught to understand the music in the context of its times and to perform it while observing its stylistic requirements.

With regard to Jewish music, it is our intention to present the totality of Jewish tradition as much as feasible. In other words, we do not attempt to impose any one set style of liturgical music on the students. We try to familiarize them as much as possible with a variety of traditions, and we hope that by the time they are graduated, they are sufficiently at home within the Jewish traditions to evolve some style of their own. I am aware that this is an ideal situation which cannot too often be realized in practice, but, at least theoretically, this is a very important part of our educational point of view.

The Cantors Institute is constantly implementing its triple program of Judaic, musical and ideological studies. Our comparatively small size makes it possible to give each student the kind of individual attention very few academic institutions are able to give.

The Cantors Institute now has twenty-two undergraduate students. In addition, two graduate students will receive at the Seminary Commencement on June 5, please God, a Doctor of Sacred Music degree. This will be the first

time that the youngest school in the Seminary has awarded a Doctorate. I am especially pleased to tell you today that one of these two Doctorates will go to Hazzan Jacob Hohenemser who has prepared a fine dissertation on "The Figure of the Jew in German Musical Thought from 1830 to 1870."

Since I am speaking to the members of our Seminary family, I would like to tell you today a bit about our admissions procedures, the course of studies, and in general what I think we are trying to do at the Seminary.

When a young man indicates that he is interested in Hazzanut as a lifetime calling, he usually meets with the very gracious lady who is secretary of our faculty, Mrs. Elsie Bergman, to receive some preliminary information about the Institute. Later our registrar, Rabbi Arthur Chiel, interviews him and gets to know something about the applicant's background, his musical training, his secular and religious education, and, at the same time, answers further questions about the Institute. Sometime before the entrance examinations, either Dr. Hugo Weisgall, Chairman of our Faculty (who was just awarded a Guggenheim Fellowship), or I try to meet the prospective student again. The candidate is advised concerning the reading and vocal numbers which he should prepare for the entrance examination. At the time of the entrance examinations all students receive the Kwalwasser-Dykema Music Aptitude Test to determine their natural musical endowment.

Later there is an interview where the candidate meets our Admissions Committee consisting of Hazzan Max Wohlberg, who usually asks questions about liturgy and customs; Mr. Siegfried Landau, who tries to ascertain the candidate's musical ability and knowledge; Dr. Weisgall, who poses musical and general cultural questions; and I try to ascertain the candidate's knowledge of Jewish history, Bible and Hebrew. All in all, we want to find out what kind of person is meeting with us, does he have potential for development, will he be an asset as a Hazzan in the American Jewish community.

Once the student is admitted to the Cantors Institute, he can expect to spend a minimum of four years in residence at our school before receiving the diploma of Hazzan. In order to acquire the degree of Bachelor of Sacred Music he also needs two years of college credits. All in all, the combined courses may take him five or six years to complete. This sounds like a long time, but when you consider that the student is receiving voice and piano lessons privately and also pursuing Hebraic studies, there is a good deal of work to cover.

I would like to speak to you about the problem we have with the Hebraic studies. According to our catalogue all students should pursue Jewish studies at the Teachers Institute-Seminary College of Jewish Studies, except for the liturgy courses which we offer at the Cantors Institute. This is very good for those students who are prepared upon admission to go into the Teachers Institute-Seminary College of Jewish Studies. The problem is with those students who cannot fit into such advanced classes. They begin their Hebrew studies at the Seminary School of Jewish Studies. Unfortunately the level of instruction at the Seminary School of Jewish Studies does not progress

rapidly enough for all our students. Under the circumstances I believe that we will have to make a drastic change next year. There is a pressing need for an intensive preparatory course in Judaica at the Cantors Institute similar to the course which we inaugurated a few years ago in the Rabbinical Department. There is also a need to teach our students more about the meaning of Conservative Judaism. Toward these ends I would like to make the work of Hazzan Moses J. Silverman and his Committee even more difficult in the future. We simply must invest in additional courses in Judaica.

The programs of our students and their progress are watched carefully by the Faculty of the Institute. We are interested in everything the student covers: music, liturgy, Nusah, performance, Hebrew, voice, practical Hazzanut, cantillations — everything. Sitting on the Faculty we have, I am pleased to say, three members of the Cantors Assembly — Hazzan David J. Puttermann, Hazzan Vittorio Weinberg and Hazzan Max Wohlberg.

Have you ever tried to sum up for yourself what we are doing at the Seminary? In one sentence I would say that we are training teachers of Judaism. Ours **is a teaching ministry, not a priestly ministry**. We have to teach the forms of Judaism (reading, writing, language) and the rituals, thinking and feeling as a Jew (ethics, feeling for neighbor, music, laughing and crying). Our goal is to serve God, Israel and all Mankind and to teach our people to serve.

And the prerequisites are all the same. Every Rabbi, every Hazzan, every teacher, must be a good Jew. He must study Torah. He must perform the Mitzvot and be interested in **Maasim Tovim**. When I teach liturgy, I insist that the students review the weekly Sedra because every good Jew must review the Sedra every week. In a subject like Nusah, Hazzan Wohlberg teaches the Nuschaot for all services and for all special occasions. But he goes beyond this. Pervading all his work is a feeling that he is not simply teaching technique. He is teaching Torah.

I believe in the Chosen People. We are chosen when we choose to be chosen, through the study of Torah, through the Mitzvot, through the entire Jewish way of life. This is how we become and how we remain good Jews and teachers of Judaism. Many Rabbis and educators come to the Seminary during the winter and especially in the summer, to study Torah. I sincerely hope that in the future many members of the Cantors Assembly will join us at the Seminary for the study of Torah.

There have been many revolutions in Jewish history. I would like to mention three that have occurred in the last two hundred years.

First — there was the revolution of Hasidism, and this revolution was, as all of you know, accompanied by song and dance. The Niggunim of the Hasidim are too well known to this audience to require any elaboration on this point.

The second revolution in Jewish life was that of Zionism, and again song and dance played an important part in our emotional preparation for our return to the land of Israel. Songs like **Artza Alinu, Anu Banu Artza, Hava Nagilah** became a household word. We are emotionally stirred by the songs of **halutzim, Haganah and Palmach**.

And now during the past decade we have been witnessing a third revolution in Judaism. This is the return of the American Jew to the synagogue. Many people have spoken in derogatory terms of this return. They have said that it is a "mile wide and an inch deep." They have said that it is only social imitation and a bid for suburban acceptance. Whatever the reasons are, we have an unprecedented opportunity to teach great numbers of our people. And you are in a position together with the Cantors Institute to develop the music for the return to the synagogue. If this revolution in American Jewish life is to be successful, we must have the music of the Return. Ours is the glorious opportunity to work together to make the Return truly meaningful.

A fine beginning has been made in recent years. Let us continue to work together for the glory of God and Israel. Amen.

## CAMPAIGN REPORT

**Hazzan Moses J. Silverman**

**Vice President, Cantors Assembly of America**

There are a great many people involved in fund raising of one sort or other. I happen to be acquainted with a number of them so I thought I would call several of my friends to see if any of them might have a good joke about fund raising or campaigns and the like. I felt that a humorous story as an opening, might bring you into a good and listening mood. Well, do you know something? No one **had a story** for me. The implication is that there is nothing funny about fund raising and, believe me, it is no joke!

I need not tell you how important the Cantors Institute is to us, and rightfully so. Where but in America can we further the education of young people in the sacred calling of the Cantorate? I am sure that there is not one of our colleagues who has not at some time or other given serious consideration to the question, "Who will follow us? The art of the Cantor must not fall into the category of a lost art.

Schools for the training and education of the Cantor must not become non-existent. The future of the Cantorate in American Jewry — for that matter Jewry all over the world — depends in great measure on us. I honestly think that this is the reason we have been fortunate enough to elicit a great deal of interest and cooperation from our lay people.

I cannot praise too highly the efforts of **those** lay people who have worked so diligently to help us in our work. Without them we could never accomplish what we have and I am particularly happy that there are so many representatives of this group present at our convention. I know all of the Assembly members join me in expressing to them sincere thanks and appreciation. They have been a source of inspiration and we are all grateful.

Now I would like to address myself directly to our own membership and I do not like saying this, but I can't throw too many bouquets. The majority of the money we have raised came from a minority of the Assembly members. If you will refer to the sheet listing the

men and their contributions for this year you will see what I mean.

I sent out hundreds of letters in connection with the campaign, many of a strictly personal nature because I know so many of you so well. Not only did I give a great deal of time, but a less cooperative secretary than mine would never have devoted so much of her time to this campaign. It was made so easy for you with a return post card enclosed on which you had only to sign your name and put down an amount. I don't mind telling you that it was extremely discouraging to discover how many of you didn't extend me the courtesy of responding to a letter. I could say letters because I wrote some of you as many as three or four. (How can one ignore mail?) I urge that in the future whenever you receive correspondence from the Assembly, no matter for what purpose, please, please respond.

In spite of all the handicaps and thanks to the efforts of the few rather than the many we have come up with a total \$20,000.

I want you to remember that this campaign is not over — We *still go on*. We have until the end of the year to reach our goal and I hope that those of you who have not yet pledged or turned in anything will be inspired to do so now as a result of this wonderful convention. The monies that come in will definitely aid our treasury since we receive ten per cent of what we collect.

There is no reason why many of you cannot raise the small sum of \$100.00 in your respective congregations. Surely you have at least four to six members with whom you are quite close and to whom you could go to procure a total of \$100.00. Of course, this does not apply to the men who are in large congregations. For them it should be easy to get a great deal more. Just think — If one hundred of you who have not responded (and there are at least that many) would raise \$100.00 each, we would be able to add \$10,000.00 to the sum I announced. There is still time, so please pitch in.

I think you should all know of the outstanding efforts of our Connecticut Region. In the forefront of our campaign there has always been Arthur Koret — He is still there. This man alone has raised \$10,000.00 through the last few years. But you will hear more about him a little later.

At this point I also want to pay special tribute to our President, Isaac Wall, who was of great help to me. In addition, through his efforts one of his congregants, Alexander Rovine, established a \$5,000.00 scholarship in the Cantors Institute in memory of his dear, departed wife, Rose S. Rovine. This is indeed a beautiful way to perpetuate a name and, at the same time, benefit the Cantors Institute.

I would be remiss if I did not express my heartfelt thanks and appreciation to Sam Rosenbaum, our able and devoted Executive Vice President, and to Saul Meisels, our Convention Chairman, for their suggestions, cooperation and ever constant inspiration.

In all honesty, I want to tell you that what we have accomplished this far is not bad, but I insist we can do much, much better and go over the top.

Therefore, I urge you all to go all out so that this year will be the biggest year in fund raising for the Cantors Institute.

The annual Campaign Award was presented to Hazzan Arthur Koret of the Emanuel Synagogue in Hartford, Connecticut in recognition of the leadership in fund-raising which he has shown.

#### FUNDS FOR THE CANTORS INSTITUTE

July 1st, 1959 - June 30th, 1960

Morris Amsel	50.00
Morris Avirom	117.00
Emanuel Barkan	75.00
Aaron Beidner	168.00
Ben W. Belfer	148.00
Simon Bermanis	773.50
Eleazar Bernstein	391.00
Mario Botoshansky	250.00
Harry Brockman	100.00
Abram Brodach	400.00
Paul P. Carus	50.00
Nathan L. Chaitovsky	25.00
Jordan H. Cohen	570.00
Josef Cycowski	100.00
Simcha Dainow	15.00
Abraham J. Denburg	100.00
Abraham Deutsch	100.00
Samuel T. Dubrow	25.00
Aaron I. Edgar	500.00
Abraham J. Ezring	110.00
Chaim Feifel	48.00
Herbert Feder	150.00
Irving S. Feller	36.84
Mendel Fogel	25.00
Henry Fried	50.00
Marcus Gerlich	200.00
William Glueck	15.00
Leon Gold	50.00
Maurice Goldberg	502.62
Isaac Goodfriend	757.80
Jacob Gowseiw	638.00
Herman Hammerman	
Michal Hammerman	2,925.00
Saul Z. Hammerman	
Mordecai G. Heiser	414.00
Gabriel Hochberg	600.00
Jacob Hohemser	50.00
William S. Horn	50.00
Simon Kandler	36.00
Abraham Kaplan	80.00
Jacob Karsch	30.00
Saul Kirschenbaum	425.00
Irving Kischel	200.00
Jacob S. Kleinberg	446.00
Arthur Koret	992.00
Morris Lang	10.00
David J. Leon	1,282.50
Harold Lerner	200.00
Morris Levinson	100.00
Sigmund Z. Lipp	365.00
Abraham Marton	500.00
Saul Meisels	2,115.00

Solomon Mendelson	500.00
Nathan Mendelson	100.00
Moshe Nathanson	740.00
Morris Pemick	15.00
Irving I. Pinsky	250.00
Abraham Reiseman	100.00
Louis Rosen	90.00
Samuel Rosenbaum	215.00
Jacob Rothblatt	120.00
William R. Rubin	100.00
William Sauler	65.00
Morris Schorr	210.00
Alvin Schraeter	25.00
Irving Schreier	345.00
Samuel Seidelman	30.00
Morton Shames	200.00
Morton S. Shanok	200.00
Louis Z. Shelinsky	25.00
Gregor Shelkan	3 10.00
David Silverman	10.00
Moses J. Silverman	5,848.00
Jacob H. Sonenklar	100.00
Pinchas Spiro	350.00
Charles Sudock	2,000.00
Julius Ulman	100.00
Orland Verrall	100.00
George Wagner	500.00
Isaac I. Wall	2,410.00
Sol Wechsler	100.00
Adolph J. Weisgal	500.00
Max Wohlberg	25.00
Robert Zalkin	50.00
Metropolitan Region	1,200.00
Philadelphia Region	1,400.00
Joseph Cohn	263.50
Miscellaneous	20.00

**A CONCERT OF  
MUSIC FOR THE SYNAGOGUE  
FOR OUR TIME**

**Wednesday Evening, April twenty seventh, 1960  
at 10 o'clock**

This concert, the second of two programs devoted to music for the Synagogue, is dedicated to the works which contemporary, practicing synagogue composers are producing for the American Synagogue.

As did the Jewish communities of the past, the American Jewish Community has already begun to make its unique contribution to the mainstream of Jewish tradition.

Because it is being created in a different time and place this music departs, to a greater or lesser degree, from the norm of the European Tradition. Yet, it is moving and meaningful and based, for the most part, on the same rock foundation, *nusah hatefillah*.

Fortunately, more and more Jewish composers are turning their great talents to creating new sounds for the Synagogue. While we are grateful for the occasional efforts of others it is the works of those composers who are at

home in the Synagogue that will eventually comprise *nusah America*.

This program contains only a sampling of those works which have already found acceptance in many of our Synagogues across the land. The avant garde has been avoided in favor of the practical. In many of our congregations some of these works are already "Traditional."

The participating hazzanim, colleagues of the Cantors Assembly of America, will be assisted by the Synagogue Chorus, under the direction of Mr. Moshe Budmor.

PROGRAM

Mah Tovu .....	<i>D. Diamond</i>
Hazzan Charles Davidson, <i>Soloist</i>	
Wantagh Jewish Center, Wantagh, New York	
Shiru Ladonoy .....	<i>F. Jacobi</i>
Hazzan George Wagner, <i>Soloist</i>	
Congregation Beth Yeshurun, Houston, Texas	
Tov L'hodos .....	<i>J. Achron</i>
Hazzan Abraham Salkov, <i>Soloist</i>	
Olympic J. T. Temple Beth Am, Los Angeles, California	
Bor'chu and Sh'ma .....	<i>D. Milhaud</i>
Hazzan George Wagner, <i>Soloist</i>	
V'ohavto .....	<i>I. Freed</i>
Hazzan George Wagner, <i>Soloist</i>	
Hatzi Kaddish .....	<i>M. Helfmun</i>
Hazzan Jacob Barkin, <i>Soloist</i>	
Congregation Beth Shalom, Pittsburgh, Pa.	
May the Words .....	<i>L. Weiner</i>
Kiddush .....	<i>S. Secundo</i>
Hazzan Jacob Barkin, <i>Soloist</i>	
Na-a-ritz'cho .....	<i>M. Custelnuovo-Tedesco</i>
Hazzan Abraham Salkov, <i>Soloist</i>	
Yism'chu .....	<i>A. W. Binder</i>
Grant Us Peace .....	<i>H. Fromm</i>
Hazzan Charles Davidson, <i>Soloist</i>	
Hin'ni .....	<i>G. Ephros</i>
Hazzan Robert Zalkin, <i>Soloist</i>	
Niles Township Jewish Congregation, Skokie, Illinois	
Uvashofor Godol .....	<i>M. Silver</i>
Hazzan Abraham Salkov, <i>Soloist</i>	
S i m Sholom.....	<i>M. Junowski</i>
Hazzan Jacob Barkin, <i>Soloist</i>	
Adon Olom .....	<i>E. Bloch</i>
Hazzan Charles Davidson, <i>Soloist</i>	

THE SYNAGOGUE CHORUS

Moshe Budmor, *Conductor*

Reuben Kosakoff, *Piano*

Sopranos:	Tenors:
Hannah Brimat	Clifton Steer
Martha Milburn	Alfred Werner
Rose Lichner	Bassos:
Altos:	Benjamin Plotkin
Margaret Wilson	Douglas Bredt
Violet Serwin	

## KAVOD AWARDS

The Cantors Assembly first annual "Kavod Awards" were presented to the following for their outstanding contributions to the music for the American synagogue:

**HAZZAN DAVID J. PUTTERMAN** of the Park Avenue Synagogue in New York City. In recognition of the pioneer work done by him and his congregation in the commissioning and performance of new musical works for the synagogue by contemporary composers.

**HAZZAN GERSHON EPHROS.** In recognition of the monumental achievement in Jewish music represented by the five volume classic, "The Cantorial Anthology".

**MR. STANLEY LEFKOWITCH** of Metro Music Company in recognition of three decades of synagogue music publication under the direction of the late and beloved Henry Lefkowitch.

**MR. JACK MILLS,** of Mills Music, Inc., in recognition of the development, over the last five years, of an ever increasing and impressive catalogue of musical works for the synagogue.

**MR. JOSEF FRENDENTHAL,** Transcontinental Music, Inc. in recognition of the support he has given to contemporary synagogue musicians in the publication of their new works.

Kavod Award placques were presented to the recipients. The Award will become a regular feature of the annual conventions of the Cantors Assembly of America.

## CLOSING PRAYER

*Hazzan Abba Weisgal  
Chizuk Amuna Congregation  
Baltimore, Md.*

*The* Midrash tells us

אמר ר' לוי:

לעשרה שעה שעודה וויתנו האורחים. מהם אוכליין ושותין  
ומברכיהם ומהם אוכליין ושותין ומחרפין ומאדרפין.  
בקש העשר שיחכים בהם מהומה. נכסה המטרונה ולטרא עליהם  
סניגורייא. אמרה לו: אדרוני! עד שאתה מביט באתם שאוכליים  
ומחרפים... הביבה באותם שאוכליים ומשבחים ומברכיהם אוטך.  
כך בשעה שהרישים אוכליין ומחרפין ומנאצין לך"ה באותה  
שעה חושב הקב"ה להחריב עולם. עד שאתה מביט באלן שמחרפיין  
ואומרת: ברכנו של עולם. עד שאתה מביט בצדיקים ומשבחים ומברכיהם  
ומכעיסין לך"ה, הבט בצדיקים שمبرכיהם ומשבחים ומברכיהם  
לשפט הנרגול, בתורה ובזומות ובתשבות.

We have spent 4 days in deliberations and study in *Avodas Ha-kodesh*. These sessions have been punctuated from time to time by periods of eating and drinking so that the *Ruchnius* has been balanced with the *Gushmias*. A propos of this I would like to quote another Midrash:

א"ר ברכיה בשם ר' אבוחה: אף על פי שמעולם אתה, לא נתיחס  
כשםך ולא נודעת בעולמך עד שאמרו בניך שירה (או ישר מisha)

Said Berachya in the name of R. Avuhu: Even Thou art  
Eternal, nevertheless

Thy throne was not established, nor wast Thou known in  
Thy world, until . . .  
Thy children proclaimed Thee in song."

ימים שברא ה'ק'ב'ה את העולם ועד שעמדו ישראל על הים לא  
מצאננו אדם שאמר שירה לה'ק'ב'ה אלא ישראל;  
ברא אדם הראשון ולא אמר שירה  
הziel אל ברהם מכובשן האש ולא אמר שירה  
וכו יצחק מו המאכלת ולא אמר שירה  
וכו יעקב מו המלאך ומנו עשו ולא אמר שירה  
כיוון שבאו ישראל לים ונקרע להם מיד אמרו שירה לפניהם הקב"ה.  
או אמר הקב"ה: לאלו היהתי מצפה  
ואין אז אלא שמחה. שנאמר אז ימלא שחוק פינו ולשוננו רנה.

From the day that the Almighty created the world and until the day that Israel stood at the Red Sea, we find not a single human who uttered songs of praise to Him, except for Israel.

Adam was created, but no song was sung.

Abraham was rescued from the fiery furnace, but no song was sung.

Isaac was saved at the Akedah, but no song was sung.

Jacob was saved from the angel and from Esau, but no song was sung.

Israel came to the Red Sea, the waters were opened up, they passed thru on dry land — and they burst forth into song.

**THEN** — said the Holy One, blessed be He — "For These I have been seeking." And the Midrash points out, that whenever the word *shirah* is used — it is an introduction to joy and happiness, as it is said: "Then was our mouth filled with joy."

יהיו לרצון אמרי פי והנין לבי לפניך

May the words of my mouth and the meditation of my heart be acceptable unto Thee, O Lord my rock and my redeemer.

מן דבשמייא יהא בסעדכו כל זמו ועידן ונאמר אמן.

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